BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

MUSIC PROGRAMS
2000–2001

BYU
SCHOOL of MUSIC

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, September 13, 2000 - 7:30 P.M.
Madsen Recital Hall

WOODWIND FACULTY SHOWCASE

Program

Ballade for Flute — Frank Martin (1890-1974)

April Clayton, *flute*
Jeffrey Shumay, *piano*

Concerto for Oboe, K. 314 — W.A. Mozart (1756-1791)
- Adagio non troppo
- Rondo - Allegretto

Daron Bradford, *soprano saxophone*
Jeffrey Shumay, *piano*

Jazz selections to be announced

Mike Vance & Ray Smith, *saxophones*

Billy for Clarinetist, Singing Actress and Piano — Murray Boren (b. 1950)
- Prologue: Journey to a fattening
- Scene I: Tiny tries tripping
- Scene II: Todd trots through
- Scene III: Travis tramps the troll
- Epilogue: The maintenance of girth

Bill Holman, *clarinetist*
Lindsay Killian, *singing actress*
Christopher Beesley, *piano*

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BYU Performing Arts Series · College of Fine Arts and Communications

forming the 10 Sonatas of Alexander Scriabin

ARTHUR GREENE

PIANO

BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS
MUSIC·MEDIA·THEATRE·ART
ENRICHING LIVES

Friday, September 22 Sonata Nos. 1, 5, 7, 8, and 10
Saturday, September 23 Sonata Nos. 2, 3, 4, 6, and 9
7:30 pm, Margetts Theatre, Harris Fine Arts Center

Alexander Nikolaievich Scriabin
(1872-1915)

He dared to melt the metal of melodies
and to cast it in new forms.
He aspired to the lofty aims:
to praise the God and to illuminate
the spirit by means of sound.

-Valery Bryusov

Arthur Greene performs
Alexander Scriabin

September 22, 2000—Program 1

Sonata No. 1 in F Minor, opus 6
    Allegro con fuoco
    M.M.=40
    Presto
    Funebre
Sonata No. 5, opus 53
    Allegro impetuoso con stravaganza

Intermission

Sonata No. 7, opus 64, “White Mass”
    Prophetique
Sonata No. 8, opus 66
    Lento
Sonata No. 10, opus 70
    Moderato - tres doux et pur

September 23, 2000—Program 2

Sonata No. 2 in G# Minor, opus 19
    Andante
    Presto
Sonata No. 3 in F# Minor, opus 23
    Dramatico
    Allegretto
    Andante
    Presto con fuoco
Sonata No. 4 in F# Major, opus 30

Sonata No. 6, opus 62
Sonata No. 9, “Black Mass,” opus 68
Poeme—Vers la flamme, opus 72

The second half of these programs will include special theatrical lighting effects especially designed to enhance the emotion of the music.

Arthur Greene

"A profound musician"–*The Washington Post*; "A masterful pianist"–*The New York Times*; "Intoxicating appeal"–*Mainchi Daily News*, Japan; "A romantic splendor of sound-colors"–*Ruhr Nachrichten*; "Stellar Scriabinist"–*American Record Guide*: these are a few of the press accolades Arthur Greene has garnered in recent years. His dynamic and personal performances have won him acclaim in concert halls and competitions thoughout the world. His powerful mastery and interpretative sensibility have earned him the Gold Medals in the Gina Bachauer and William Kapell International Piano Competitions, and he was a top laureate at the Busoni International Competition.

Mr. Greene performed at the Chopin Festival at Marianske Lazne, and recorded the Complete Etudes of Alexander Scriabin for Supraphon. He has appeared as solist with the Utah Symphony, the Philadelphia Orchestra, RAI Orchestra of Turin, the San Francisco Symphony, National Symphony, the Czech National Symphony, the Tokyo Symphony, and in recital at Carnegie Hall, Kennedy Center, Tokyo Bunka Kaikan, Lisbon Sao Paulo Opera House, Hong Kong City Hall and concert houses in Shanghai and Beijing. He has performed the complete solo piano works of Johannes Brahms in a series of six programs in Boston.

Mr. Greene studied with Dorothy Eustis and Martin Canin, at the Julliard School. He is Chair of the Piano Department of the University of Michigan School of Music in Ann Arbor.

Classical 89
K B Y U · F M

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, September 26, 2000 - 7:30 P.M.
Madsen Recital Hall

Guest Recital
Nicole Staker, *harp*

Program

Violin Sonata No. 1	J.S. Bach
Fugue	(1685-1750)
	tr. M. Grandjany
Sonate Pour Harpe	Germaine Tailleferre
Allegretto	(1892-1983)
Lento	
Perpetuum Mobile	
Le Rossignol	Franz Liszt
d'apres la melodie russe d'alabieff	(1811-1886)
	tr. Henriette Renie
Introduction and Variations on Themes from Bellini's Opera *Norma*	Elias Parish Alvars
	(1808-1849)

Intermission

Sonata in G Major	Carl Philipp Emanuel Bach
Adagio un poco	(1714-1788)
Allegro	
Allegro	
Une Chatelaine en sa Tour...	Gabriel Faure
	(1845-1924)
Variations sur un theme dans le style ancien, op. 30	Carlos Salzedo
	(1885-1961)

Nicole Brubaker Staker

A native of Salt Lake City, Utah, Nicole Staker just returned from Russia where she is currently pursuing a Specialist Degree at the Gnessin's Academy of Music in Moscow. She studies with Professor Milda Agazarian and is working to build a career as a solo harpist. She will graduate from the Academy in June of 2001.

Ms. Staker began her musical studies on piano at age five. At age nine, she switched to the harp and began studying with ShruDeLi Ownbey, assistant professor of harp at Brigham Young University and the University of Utah. She began competing locally and nationally when she was 11, placing first at the Utah State Fair when she was 15. Ms. Staker won the American Harp Society National Competition at age 17. She has also received several awards in competitions including the National Endowment Competition Grandjany and Young Professional Divisions.

Ms. Staker received a bachelor of music degree from the University of Arizona under Dr. Carrol McLaughlin. She was awarded a full scholarship and graduated magna cum laude with honors. Her honors thesis project was the creation of a detailed manual of instructions and advice for the process of recording a harp ensemble. This was developed with personal recording experience as a musician, editor, and producer for the University's harp ensemble, HarpFusion. While a member of this 13-harp ensemble, the group released a music video and two CD's, one of which was awarded a place in the Grammy Awards Guide. They also toured Puerto Rico and the Western United States. Ms. Staker was recently involved with the group's second music video, filmed in Moscow, Russia.

Ms. Staker received her master of music degree from the University of Michigan School of Music under Dr. Lynne Aspnes. She attended as a full fellow and graduate student assistant, graduating magna cum laude. While at the University of Michigan, Ms. Staker was the principal harpist for the top orchestra, the University Symphony Orchestra, as well as the University Chamber Orchestra. She also taught an introductory jazz harp course for harp majors.

Ms. Staker has recently performed as a guest soloist at the First Moscow Harp Festival, the United States Embassy in Moscow, Holsclaw Hall in Tucson, Arizona, and Britten Recital Hall in Ann Arbor, Michigan. She has also performed at the Assembly Hall on Temple Square as part of the Temple Square Concert Series, the Utah State Capitol Building, and All Saint's Episcopal Church in Salt Lake City, Utah.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, September 27, 2000 - 7:30 P.M.
de Jong Concert Hall

Faculty Recital
Don Cook, *organ*

Program

Toccata and Fugue in F Major, BWV 540	Johann Sebastian Bach
	(1685-1750)
Three Hymn Settings	
How Great Thou Art (1998)	Don Cook
Grand Choeur and Fugue on "Great King of Heaven" (1991)	Thomas M. Kuras
Melcombe	C. Hubert H. Parry
	(1848-1918)
Partita X (1994)	Joseph Downing
Movement IV	Cary Ratcliff
Cantilène pastorale, Op. 15	Alexandre Guilmant
	(1837-1911)
Toccata Festiva, Op. 36	Samuel Barber
	(1910-1981)

The BYU School of Music expresses appreciation to Heritage Music Church Organ Company for providing the Rodgers model 950 organ.

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BYU SCHOOL OF MUSIC - COLLEGE OF FINE ARTS AND COMMUNICATIONS

INSTRUMENTAL ENSEMBLE SHOWCASE

WIND SYMPHONY

SYMPHONIC BAND

PERCUSSION ENSEMBLE

PHILHARMONIC ORCHESTRA

SYMPHONY ORCHESTRA

7:30 PM
THURSDAY, SEPTEMBER 28
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Dairy of Anne Frank, The Sound of Music, Hope Springs Eternal
The Music Man, Wait Until Dark, A Christmas Carol

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WIND SYMPHONY

Flute
Holly Hubbard
Angela Rich
Jessica Snarr

Piccolo
Sharon Farr

Oboe
Elizabeth Ann Young
Kira Leavitt

English Horn
Kira Leavitt

Bassoon
Melissa Bitter
Ben Wall

Clarinet
Katy Boye
Susan Toups
Laura Campbell
Chrissy Miller
Ryan Morrill
Marcie Morgan
Dorthy Anderson
Patricia Henderson

Eb Clarinet
Laura Campbell

Bass Clarinet
Emily Dunn
Emily Duke

Contra-Bass Clarinet
Kenneth Palkki

Alto Saxophone
Chris Bacon
Neesha Nelson

Tenor Saxophone
Rhett Nelson

Baritone Saxophone
Eric Morgensen

Horn
Renee Wilson
Ryan Johnson
Maria Stringer
Jennifer Strand
Jamie Bolton
Mark Miller

Cornet
Laurie Sakulich
Nathan Botts
Jason Bergman
Randy Lee

Trumpet
Joy Scharmen
Seretta Hart

Trombone
Alisha Ard
James Adams
Jeremy Brewer
Ryan Larson

Euphonium
Elena Hansen

Tuba
Marcus Bowers
Art Moore

Percussion
Mike Henrie
Kandis Bender
Jamie Lund
Eric Mortensen
Ryan Brough

The finest woodwind, brass and percussion players at the University perform with the Wind Symphony. Under the direction of David Blackinton, this band has received national recognition in performances for the:

- Music Educators National Conference, National Convention
- College Band Directors Association, National and Division Conventions
- American Bandmasters Association.

The Wind Symphony has an extremely active concert season and the University administration has a strong commitment to this ensemble as an international touring group. In recent years the Wind Symphony has performed in the British Isles, Taiwan, Thailand, Hong Kong, Philipines, mainland China, New Zealand, Australia, Finland, the Baltic States and Russia, as well as the Northwest U.S. and Canada.

The Wind Symphony's next concert is on Novemebr 15, 2000 in the de Jong Concert Hall. Visit http://www.byu.edu/hfac or call 378-4322 for more information.

Fall Sizzlers!

with the Utah Symphony at Abravanel Hall

Michael Feinstein

October 24, 7:30 p.m.

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Kory Katseanes, conductor

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UTAH SYMPHONY
Keith Lockhart, Music Director

SYMPHONIC BAND

Flute
Naomi Feldman*
Rebecca Olson
Kimberly Sylva
Elizabeth Velez
Colette Shaw
Hannah Holden
Josue Ricardo Ocampo
Tanya Jenkins
Kara Southwick

Piccolo
Trisa Hadfield

Oboe
Jenny Hatch*
Tami Samuelson
Rachel Smith

Bassoon
Beth Cummings*
Heather Hamilton

1st Clarinet
Penny Warnick*
Bryn Huntington
Peter Shirts (Eb)
Mark Scott
Cori Goldthorpe

2nd Clarinet
Lisa Christensen
Michelle Pratt
Rebecca Hawkins
Sarah Madsen
Kate Hooley
James Larsen
Janelle Kane
Tyler Jensen

3rd Clarinet
Katherine Griffin
Carrie Rash
Amy MacGregor
Amy Lloyd
Angela Hulse
Liz Nielsen April Lund
Ben Ipson
Andrea Zundel
Angela Hughes

Bass Clarinet
Tiffany Burrow
Dave Stevens

Contra Bass Clarinet
Charity Merrill

1st Alto Saxophone
Tommy White*

2nd Alto Saxophone
Philip Nelson
Conrad Allen

Tenor Saxophone
Bret Pimentel

Baritone Saxophone
David Mansfield

1st Horn
Jon White*
Katie Cottam

2nd Horn
Sarah Farnsworth
Ben Schofield

3rd Horn
Karin Draper
Gordon Mitchell

4th Horn
Daniel Johnson
Eric Buhler

Trumpet
Vladimir Paje*
Dorian Kinder
Sean Hess
Talia Richards
Ben Russell
Jermie Arnold
Darrell Brown
James Stevenson
Tom Bogardus
Brigham Ashton
Rebecca Merrill

1st Trombone
Jason Fults*
Robert Krzymowski
Nate McGary

2nd Trombone
Michelle Flowers
mark Dixon
Kris Hendricks
Joe Hansen

3rd Trombone
John McElderry (bass)
James Davis
Spencer Finch

Euphonium
Nick Komen*
Kindt Nielson
Risa Ward
Eliza Porter

Tuba
Justin Beasley*
Chris Renberg
Robert Heaton
Robert Ligon
Pedro Puga

Percussion
David Zimmerman*
Kevin Davis
Mark Tanner
Matthew Pence
Daniel Hulme

Piano
Rebecca Hawkins

Organ
Neil Thornock

* Principal

Conducted by Don Peterson, the Symphonic Band uses a full concert band instrumentation of approximately 85 musicians. The group rehearses from 1:00 to 3:00 p.m. each Tuesday and Thursday during both Fall and Winter semesters. While their performance demands are lesser than those of the Wind Symphony, they perform significant literature from a variety of musical periods on each concert.

SYMPHONY ORCHESTRA

1st Violin
Jacob Gardner
Suzanne Luscher
Ashley Titensor
TammaLynn Noyes
Sara Clement
Mary Lindsay
Maury Giauque
Laura Skidmore
Anne Ipsen
Elizabeth Zobell
Tamra Rhodes
Liz Samuelson
Lillianne Smith
Lindsay Heller
Dianna Bearc
Emily Stanfill
Natalie Greenwood
Meika Boogert
Sara Scoll
Brynna Wilson

2nd Violin
Kira Kapp
Mary Beth Swainhart
Robin Henstrom
Jen Yorgansen
Cynthia Andrus
Jordan Bolles
Tarmy Egbert
Emil Hart
Natalie Davis
Gillian Campbell
Melissa Engle
Kurt Didenhower
Celia Bargeron
Melissa Warr
Lora Hord
Bethany Strebel
Emily Hansen
Adrian Waters

Viola
Arwen Taylor
Chris Nielsen
Maura Hufford
Camille Jolley
Cameron Smyres
Shauna Davis
Emily Spenser
Laura Tengelsen
Stephanie Haddock
Jennifer Call

Cello
Jared Bolles
Sara Carruth
Ryan Crandall
Teralyn Clawson
Andrea Hall
Jared Southwell
Lisa Nebeker
Amber Archibald
Whitney Stewart
Amanda Stevens
Brittany Watson
Julie Deverich

Bass
Stacy Frankham
Liz Jacobsen
Jermy Tilton
Jacob Huckovy

Flute
Robyn Henricksen
Sarah Jones
Michelle Blake

Oboe
Heather Fraley
Laurel Thompson
Julia Hobbs (EH)

Clarinet
Chris Tanzie
Mike Whatcott

Bassoon
Brian Hicks
Michelle Bowen
April Christensen

French Horn
Lucy Hall
Rebecca Howell
Alison Gifford
Grant Cook

Trumpet
Jason Bergman
David Faires

Trombone
Brent Arnold
Jordan Jacobsen
Richard Stacey

Percussion
John Bradley
Trent Christensen
John Jenkins
Emil Pohlig

The Symphony Orchestra is directed by Bryce Rytting

Wolfgang Amadeus
Mozart

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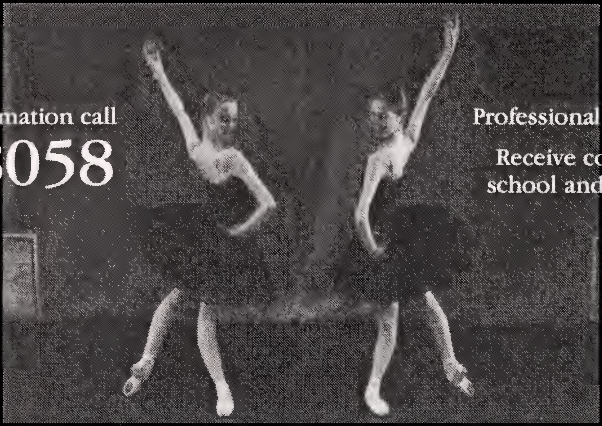
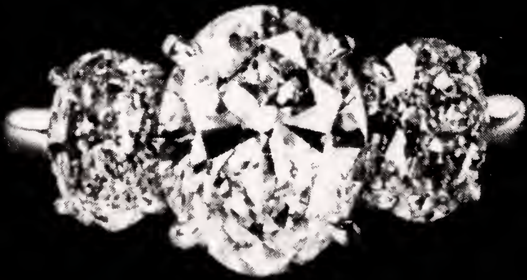


Nutracker, Mountain View High School Theatre
December 15 & 16, 2000, at 7:30 p.m.
Matinee on December 16 at 2 p.m.
Nutracker auditions September 29 & 30

TRIPLE
COMBINATION



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AARON COPLAND FESTIVAL

100th Birthday Celebration

November 1	Vocal/Chamber/Piano Music Old American Songs Emily Dickinson Songs Violin Sonata Piano Variations
November 3	Philharmonic Orchestra & BYU Theatre Ballet Happy Anniversary Dance Panels Letter From Home The Red Pony (screening of the film before the concert)
November 8	Utah Symphony Preamble for a Solemn Occasion Music or a Great City Clarinet Concerto Piano Concerto Four Dance Episodes from *Rodeo*
November 10	Vivian Perlis Aaron Copland Lecture
November 10	BYU Singers and Concert Choir
November 15	Wind Symphony An Outdoor Overture (arr. by Copland)
November 16	Philharmonic Orchestra Fanfare for the Common Man Lincoln Portrait El Sálon México Third Symphony
November 1, 18	Men's and Women's Chorus
December 6	Symphony Orchestra Four Dance Episodes from *Rodeo* Appalachian Spring

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PROGRAM

Flourish for Glorius John	Ralph Vaughan Williams
Folk Dances	Dimitri Shostakovich–H. Robert Reynolds
Canticle: All Creatures of Our God and King	Claude T. Smith

Symphonic Band

Donald Peterson, *conductor*

Overture to *Die Zauberflöte*	Wolfgang Amadeus Mozart
Buckaroo Holiday, from *Rodeo*	Aaron Copland

Symphony Orchestra

Bryce Rytting, *conductor*

Suite for Small Orchestra, no. 2	Igor Stravinsky–John Moss

- Marche
- Valse
- Polka
- Galop

Percussion Ensemble

Ronald Brough, *conductor*

Overture to *Colas Breugnon*	Dimitri Kabalevsky–Donald Hunsberger
Liebestod	Richard Wagner–Glenn C. Bainum
Pastime	Jack Stamp

Wind Symphony

David Blackinton, *conductor*

El Sálon México	Aaron Copland

Philharmonic Orchestra

Kory Katseanes, *conductor*

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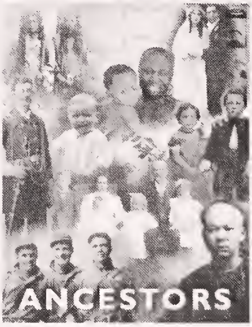

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MOA

PHILHARMONIC ORCHESTRA

1st Violin
Ingrid Roberts
Bryan Hernandez
Jason Swigert
Ammon Starr
Kathy Ludlow
Dallin Hansen
Dallin Creswell
Marilyn Bassett
Amanda Talbot
Amy Benson
Melissa Price
Rachael Williams
Lexye Lund
Tracy Olsen
Kathy Grover
Mindy Fackrell
Amy Allred
Jamilyn Herrod

2nd Violin
Jeremy Starr
Heather Rust
Sara Adams
Beth Benne
Burke Sorensen
Mary Kathryn Amott
Grace Liu
Julie Dalton
Alice Ashton
Valora Allen
Ben Chan
Lindsay Johansen
Cami Jackson
Emily Price
Rachel Skousen
Kara Roylance

Viola
Michelle Petit
James Rhodes
Leslie Richards
Randen Heywood
Melissa Stoker
Carma Martino
Amber Wily
Jason Bonham
Tyler Hokansen
Debbie Astin
Elizabeth Ashton
Angela Rushton
Andrew Snow
Amanda Oaks

Cello
Nathan Jasinski
Sterling Oaks
Megan Boyle
Desiree Brooks
Jill Karren
Sam Inoye
Jackson Berry
Ramona Jacob
Dorothy Hardin
Katie Snow
Darin Rhodes
Randy Slade
Harmony Higgs
Sam Evans

Bass
Denson Angulo
Curtis Huff
Blaire Mattson
Scott Daniels
Regan Brough
Beth Pretlow

Harp
Anna Wengreen
Tiraje Anderson

Flute
Patricia King
Jennifer Mordock
Rachel Farnsworth

Oboe
Melanie Carter
Graham Arnold
Mandy Croft

Clarinet
Erica Egli
Laura Campbell
Lana Dobberfuhl

Bassoon
Liz Mason
Melissa Bitter
April Christensen

Horn
Emily Zappe
Lauralea Otis
Claire Grover
Alisha Nicholls

Trumpet
Laura Sakulich
Andy Allphin
Dan Thrower
Joel Neves

Trombone
Ryan Williams
Ben Showcroft
Tyler Kay

Tuba
Dan Bryce

Percussion
Kevin Meyer
Marc DeLuca
Layme Wagner
Scott Homer

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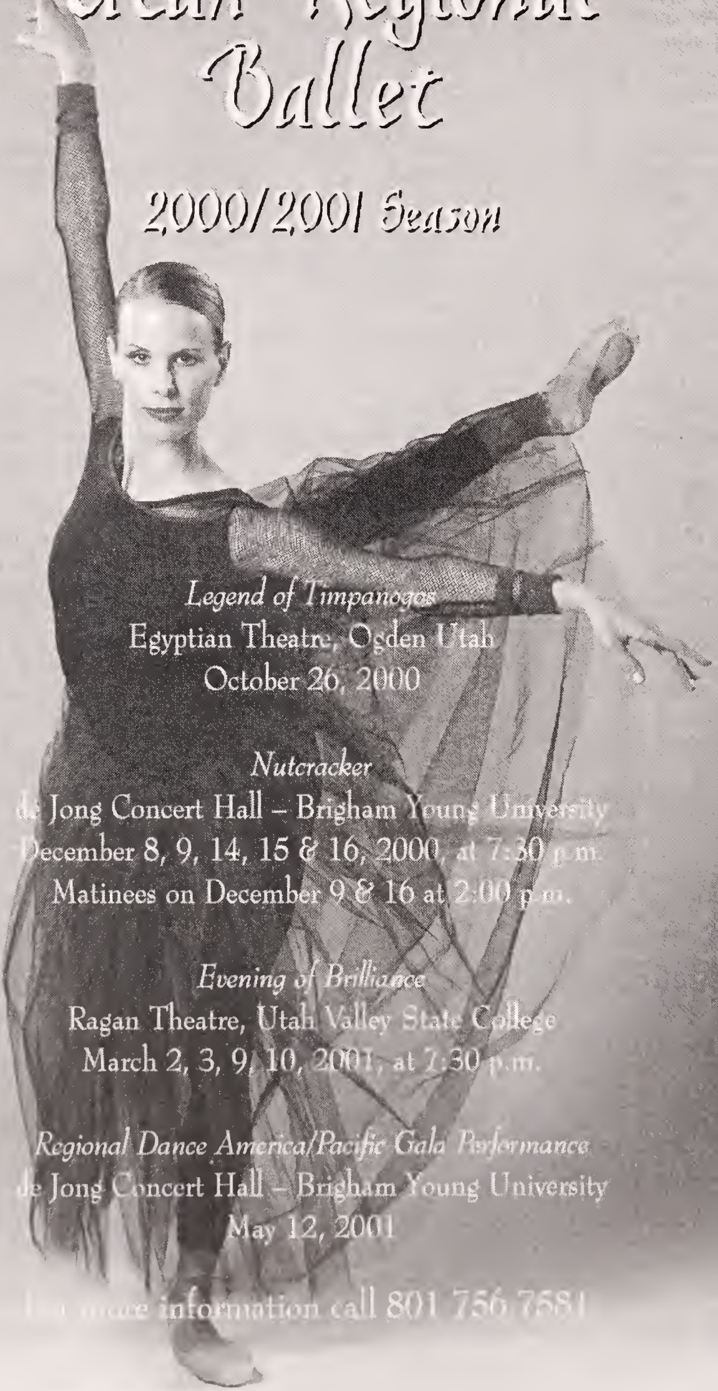
Utah Regional Ballet

2000/2001 Season



Legend of Timpanogos
Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 756 7681

JOIN US FOR THESE UPCOMING SCHOOL OF MUSIC EVENTS.

Jazz Showcase
Wednesday, October 5

The Magic Flute
Wed.–Sat., October 18-21
Tues.–Sat., October 24-28

Philharmonic Orchestra,
Chamber Orchestra,
Theatre Ballet
Friday, November 3

Vocal Point
Wednesday, November 8

Percussion Ensemble and
Panoramic Steel
Friday, November 10

BYU Singers & Concert Choir
Friday, November 10

Wind Symphony
Wednesday, November 15

Philharmonic Orchestra
Thursday, November 16

Men's Chorus &
Women's Chorus
Fri.–Sat., November 17-18

Synthesis
Wednesday, November 29

A Celebration of
Christmas
Fri.–Sat., December 1-2
2 p.m. matinee, Dec. 2

University Chorale
Tuesday, December 5

Q'd Up:
Faculty Jazz Quintet
Wednesday, December 6

The performances listed in **bold** feature the groups in tonight's concert.

Visit the HFAC Web Page at http://www.byu.edu/hfac
or
Call 378-4322
for ticketing information.

PERCUSSION ENSEMBLE

Marimba
John Black
Eric Mortenson
Eric Rickords
David Zimmerman
Nicholas Jepsen (crotales)

Glockenspiel
Joe Center

Xylophone
Marc DeLuca

Vibraphone
Mike Henrie
Jayme Wagner

Chimes
Jordan Johnson

Timpani
Jamie Lund
Piano
Kandis Bender (celeste)

Percussion
Kevin Meyer
Katy Tindall

The Percussion Ensemble's next concert is Friday, November 10, 2000. In the Winter Semester, they will be performing on Friday, March 30, 2001. They will be joined by the BYU drum line, Panoramic Steel, and the Salsa Combo in November, and all but the drum line for the Winter Semester concert.

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—BYU Magazine

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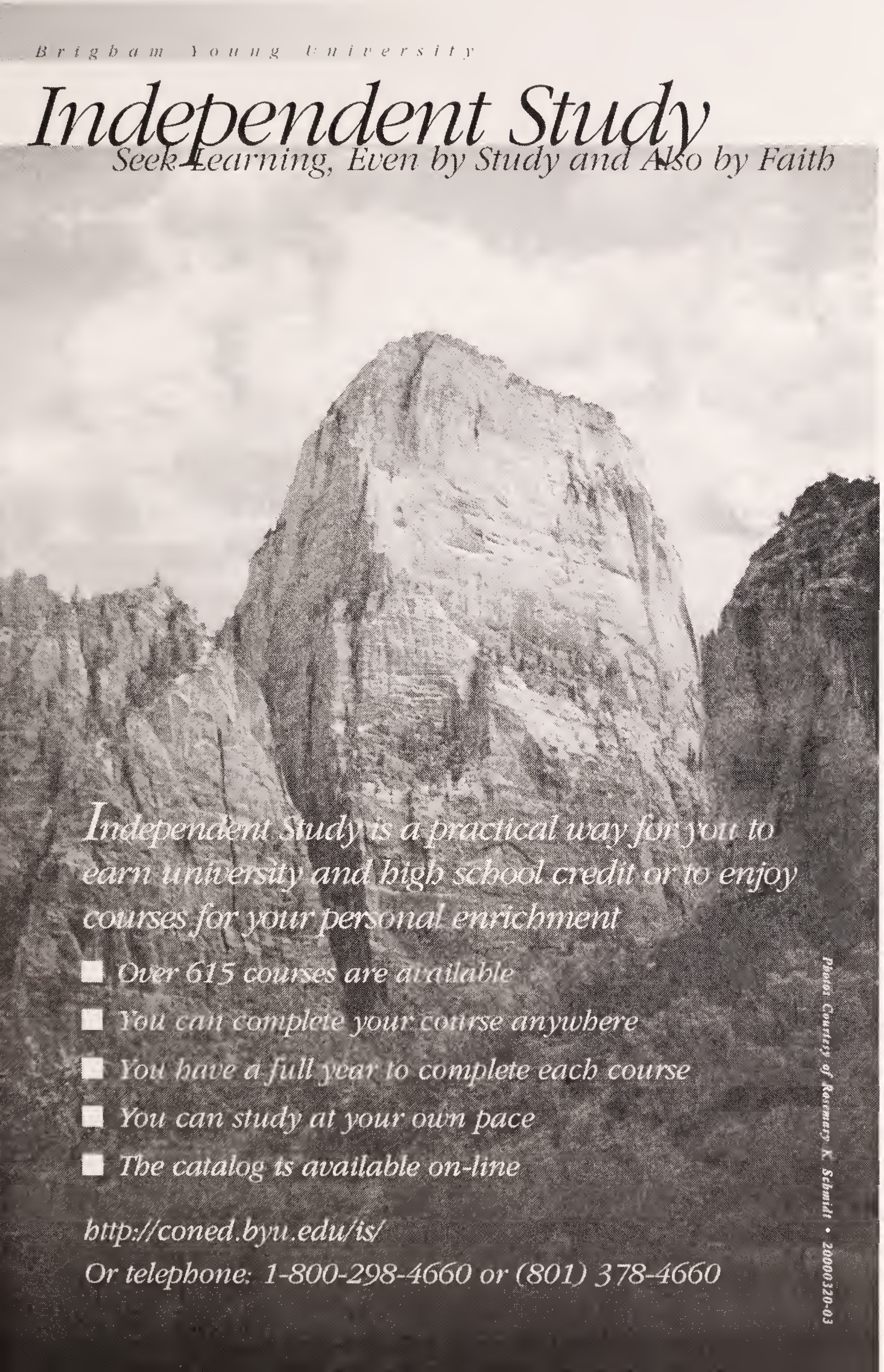

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ROSALIND HALL, CONDUCTOR

MEN'S CHORUS

ROSALIND HALL, CONDUCTOR

WOMEN'S CHORUS

DWIGHT BIGLER, CONDUCTOR

7:30 PM FRIDAY–SATURDAY

SEPTEMBER 29–30

DE JONG CONCERT HALL

HARRIS FINE ARTS CENTER

PROGRAM

Jubilate Deo	Giovanni Gabrieli (1553-1612)

Concert Choir and BYU Singers

Niska Banja	Serbian Gypsy Dance arr. Nick Page
Psalm 23	Imant Raminsh (b. 1943)
Beautiful Soup	Irving Fine (1914-1962)
This Old Man	English Folk Song arr. Robert Chilcott

Women's Chorus
Dwight Bigler & Shane Warby, *conductors*

Praise My Soul, the King of Heaven	arr. Mark Hayes
Zion's Walls	Aaron Copland (1900-1990)

Dwight Bigler, *conductor*

Where the Old Ohio Flows	Lon Berry
This World Is Not My Home	arr. Mark Hayes

Men's Chorus
Rosalind Hall, *conductor*

Let All the World in Every Corner Sing	Ralph Vaughan Williams (1872-1958) arr. Dale Wood

Women's Chorus and Men's Chorus

With Joy We Will Sing	Einojuhani Rautavaara (b. 1928)
Jubilate Deo	László Halmos (b. 1909)
See What the End Is Gonna Be	African American Spiritual arr. R. Staheli
Jabula Jesu / Kpanlongo	African Folk Songs arr. Derek Bermel / Stephen Hatfield

BYU Singers
Ronald Staheli, *conductor*

O Come, Let Us Worship, from *All Night Vigil,* op. 37	Sergei Rachmaninoff (1873-1943)
A Choral Fanfare	John Rutter (b. 1945)
Life Has Loveliness to Sell	James Quitman Mulholland

Laurence Lowe, *horn*

Oh! Susannah	Stephen C. Foster arr. Mark Hayes

Concert Choir
Rosalind Hall, *conductor*

Now Glad of Heart	Kayron Lee Scott

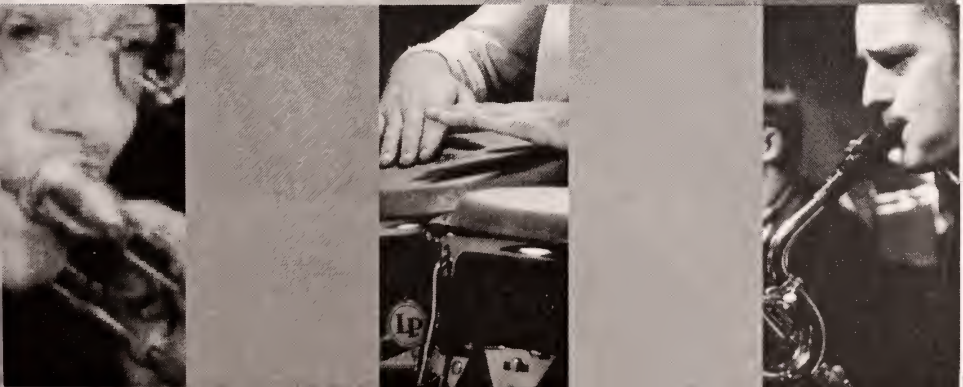
Combined Choirs

BYU SCHOOL OF MUSIC - COLLEGE OF FINE ARTS AND COMMUNICATIONS

JAZZ SHOWCASE

Synthesis
Jazz Legacy Dixieland Band
Syncopation
Afro Latin Combo
Hard Bop Combo
West Side Jazz Quintet
Fusion Combo

7:30 P.M.
OCTOBER 4, 2000
DE JONG CONCERT HALL
HARRIS FINE ARTS CENTER



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Wed.–Sat., October 18-21
Tues.–Sat., October 24-28

Philharmonic Orchestra,
Chamber Orchestra,
Theatre Ballet
Friday, November 3

Vocal Point
Wednesday, November 8

Percussion Ensemble and
Panoramic Steel
Friday, November 10

BYU Singers & Concert Choir
Friday, November 10

Wind Symphony
Wednesday, November 15

Philharmonic Orchestra
Thursday, November 16
Men's Chorus &
Women's Chorus
Fri.–Sat., November 17-18

Synthesis
Wednesday, November 29

A Celebration of Christmas
Fri.–Sat., December 1-2
2 p.m. matinee, Dec. 2

University Chorale
Tuesday, December 5

Q'd Up:
Faculty Jazz Quintet
Wednesday, December 6

The performances listed in **bold** feature upcoming jazz concerts.

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October 24, 7:30 p.m.

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Jazz Legacy Dixieland Band

Jazz Legacy Dixieland Band sweeps audiences back in time to the toe-tapping Dixieland tunes of America in the 1920s. "It's joyful music," says director and founder of the band, Steve Call. "There's just now way you can not feel happiness when you listen to 'The Saints Go Marching In' or 'Sweet Georgia Brown.'"

The band prepares performances by listening to and copying recordings of great musicians of the past. Improvisation is a big part of traditional jazz—each musician has a role. The trumpet plays an embellished melody, the trombone creates a lower counter melody, the clarinet is responsivble for high-pitched harmonies, and the piano, banjo, bass, and drums—the rhythm section—lay down a solid beat.

Jazz is uniquely indigenous to the United States and is certainly an American treasure. Jazz originated in New Orleans during the first two decades of this century. It dominated the popular music scene of the 1920s and eventually evolved into swing and big band music during the 1930s. As musicians looked back to discover the music's origins in the late '30s, Dixieland jazz was reborn.

Few collegiate ensembles are performing early jazz forms such as Dixieland. Jazz Legacy Dixieland Band provides a rare opportunity for listeners to enjoy America's musical heritage. The band members, many of whom have performed professionally, are among BYU's most talented student musicians. The band also presents concerts and workshops to school groups and other interested regional audiences.

Jazz Legacy was invited by Utah's Senatorial and Congressional Delegation to represent the state of Utah at the Kennedy Center's State Days concert series in July 1998. During their Washington, D.C. tour, the band played several venues in the area.

> **"I don't like to hear someone put down dixieland. Those people who say there's no music but bop are just stupid; it shows how much they don't know."**
>
> **-Miles Davis**

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Synthesis

Synthesis is a musical melding of some of the finest young musicians at Brigham Young University. Drawing freely from the various styles of contemporary Afro-American music, the ensemble has become known for versatility, spontaneity, and creativity in performance. The very word Synthesis has become synonymous with excellence. The ensemble has had the good fortune to tour Japan and China, Scandinavia, the Soviet Union, Eastern Europe, and Western Europe three times, as well as numerous performances in many areas of the United States.

In 1998, Synthesis returned to Finland for the Pori Festival and then blazed new trails into Siberia where no American Jazz Big Bands have previously toured.

In the summer of 2000, Synthesis toured six countries in Western Europe performing at the World Expo in Hanover, Germany, performing a third engagement at the famed Montreux Jazz Festival, and performing at the famous Umbria Jazz Festival in Perugia, Italy.

Other significant honors garnered by the ensemble over the years include sharing the Big Band Night at the Montreux Jazz International Jazz Festival in Switzerland with the Gerry Mulligan New York Big Band (1998); performances at the North Sea Jazz Festival in Holland, the Antibes Jazz Festival in the French Riviera, the Pori International Jazz Festival in Finland, the Kongsberg Jazz Festival in Norway, the Lysekil Jazz Festival in Sweden, the Riga Jazz Festival in Latvia, and the Parnu Jazz Festival in Estonia; and perforamnces at the national conventions of the National Association of Jazz Educators (1986) and the Music Teachers National Association (1988) and the international convention of the International Association of Jazz Educators (1995). Awards received by Synthesis include First Place at both the Pacific Coast Collegiate Jazz Festival in Berkeley, California and the Lionel Hampton Jazz Festival in Moscow, Idaho; expenses paid winner of the NAJE–Disneyworld Jazz Festival with performances at the EPCOT Center in Orlando, Florida; and finalist at Musicefst USA in Chicago, Illinois sponsored by *downbeat* magazine.

> **JAZZ–MAN, if you have to ask what it is, you'll never know"**
>
> **-Louis Armstrong**

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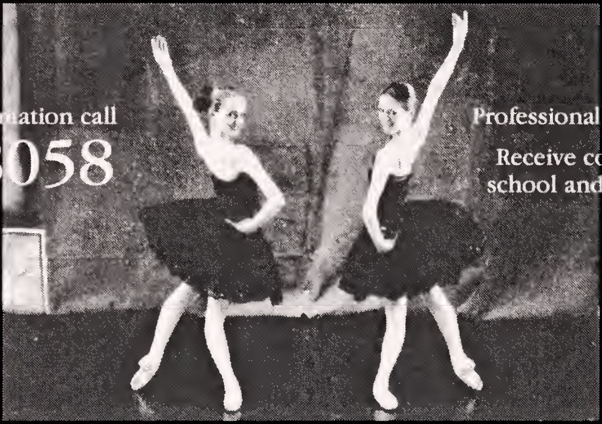

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Nutracker auditions September 29 & 30

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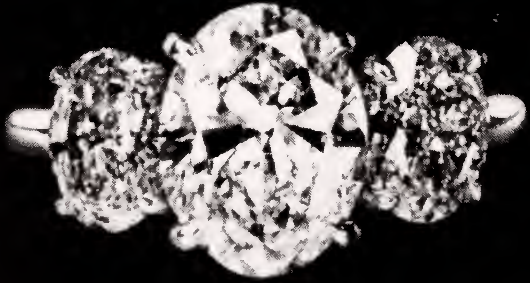

GOLDESIGN

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NEW DEGREE AT BYU

Beginning this fall, the School of Music will offer its newest degree. The Bachelor of Music: performance with Jazz Studies emphasis will be available for students interested in specializing in jazz.

"We have wanted this degree for some time, but now we have the faculty resources to do it," said Ray Smith, director of Jazz Studies.

Smith played an important role in the development of the new degree. Although official development of the Jazz Studies degree began last August, the degree is the culmination of years of preparation. For more than three decades, the jazz program has been building and gaining strength.

"When I came to BYU 18 years ago, I was the only full-time faculty with jazz expertise," Smith said.

Over the years, the number of faculty with jazz experience grew, as did the number of performing jazz groups. Now, in addition to having the faculty members to teach the classes, there is also support from non-jazz faculty who understand the need for a jazz emphasis.

"We feel like we're in a position where we can offer all the necessary classes," said Smith.

Ron Brough, the new associate director of performance who also helped in the creation of the new degree, said Jazz Studies adds to the credibility and strength of BYU's School of Music. Additionally, it helps the music program to stay competitive with similar programs.

"We always question how we stack up to other departments and schools of music," Brough said.

During the creation of the degree, it became apparant that Jazz Studies would be so specialized that it would need a strict design.

"We realized there were so many things the degree needed to included that we felt it was important to switch it from a Bachelor of Arts to a Bachelor of Music," Brough said.

Typically a BA is designed to give a student more flexibility in choosing classes. Because Jazz Studies has specific classes the students must take, the BM was a more appropriate title.

In addition to core music classes, the major has incorporated previously existing as well as newly created classes. Students in Jazz Studies will enroll in courses such as History of Jazz, Jazz Styles and Analysis, and Jazz Improvisation.

Brough said part of the strength of the new jazz degree is its inclusion of improvisation, which will make the students better musicians overall.

"Improvisation is an important part in many aspects," Brough said. "Not only in jazz but in any sense of music making."

While designing the degree, Smith, Brough and others tried to provide students what they need to succeed as musicians.

Smith said there has been a tremendous interest in the new jazz program from students.

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PROGRAM

Satin Doll	Duke Ellington/Johnny Mercer Arr. Bob Lowden
This Can't Be Love	Cole Porter

Jazz Ensemble
D.B. Long, *director*

Slowviser	Eddie Palmieri
The Bouncer	Eddie Palmieri

Afro Latin Combo
Jay Lawrence, *director*

A Shade of Jade	Joe Henderson

Hard Bop Combo
David Halliday, *director*

Aunt Hagar's Children Blues	W.C. Handy
The Bobcats' March	Crosby

Jazz Legacy Dixieland Band
Steve Call, *director*

A Night In Tunesia	Dizzy Gillespie Arr. Art Blakey

West Side Jazz Quintet

Route 66	Bobby Troup Arr. Dick Averre
What'll I do?	Irving Berlin Arr. Kirby Shaw

Syncopation
Kelli Eisenhour, *director*

The Litigants	Steve Smith

Fusion Combo
Denson Angulo, *director*

When You're Smilin'	Larry Sharp, Joe Goowin, Mark Fisher Arr. Tom Kubis
Calypsoscope	Matt Harris
Easy Living	Arr. Bob Mintzer
Bill Bailey	Arr. Tom Kubis

Synthesis
Lyle Durland, *director*

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NEW DEGREE AT BYU continued...

"Ever since we mentioned the program, students have asked a lot about it," Smith said.

David Halliday, a junior majoring in saxophone performance, said he plans to switch his major to the new degree. He said the development of the jazz emphasis falls in line with what's happening in other universities.

"It's kind of a trend that's sweeping the nation," Halliday said. "Jazz has become validated as a form of music."

Halliday said Jazz Studies will hlep him in his development as a professional performing musician.

"To hone your skills you need a good teacher and an opportunity to perform," Halliday said.

As I continue to write and study New Orleans music and Duke Ellington, I keep coming to more and more conclusions about all of the things that are here in America for the musician to use. The thing you have to try for is the emotional specificity that only comes from learning the correct techniques for this art form. Sidney Bechet, Louis Armstrong, and Jelly Roll Morton had the understanding in their music."

-Wynton Marsalis

Utah Regional Ballet

2000/2001 Season

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Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 756.7581

DIRECTORS' BIOS

Steve Call teaches tuba, euphonium and jazz piano performance at Brigham Young University. He also teaches jazz improvisation, the history of jazz, directs the BYU Jazz Legacy Dixieland Band and leads the jazz combo program. A native of Brigham City, Utah, Dr. Call holds degrees from Utah State University, the University of Utah and has done graduate work at North Texas State University. As a freelance musician, Call has performed with Henry Mancini, Doc Severinsen, Ray Charles, and others. In 1995, his solo performance of Tubby the Tuba solo tuba, narrator and orchestra was released on CD as part of the Macmillian–McGraw Hill *Share the Music* series. As leader of the Great Basin Street Band, a professional classic jazz band, Call has performed at major jazz festivals in the US and Europe. He has also published articles, record reviews and book sections on the tuba in jazz.

Lyle Durland received a Bachelor's of Music in Trombone Performance in 1994 and a Masters in Music Composition in 1998, both from BYU. He won two awards for original big band compositions: in 1996, the Sammy Nestico Awards, sponsored by the Airmen of Note (premier jazz ensemble of the US Air Force) and in 1997, first place at the Lionel Hampton Jazz Festival hosted by the University of Idaho. Since graduating, Lyle has taught part time at BYU in the jazz studies division and has worked as a freelance composer/arranger. Projects have included music for Rosewood Recording, Non-Stop Music, Nu Skin, Nature's Sunshine, Usana, Sundance Summer Theatre, Touchstone Pictures, and BYU's Homecoming Spectacular.

Kelly Eisenhour attended the University of Arizona as a vocal performance major and then went on to receive her Bachelor's of Muisc from Berklee College of Music in Boston, where she graduated magna cum laude. Moving to Las Vegas after college, she was the Jazz Choir Director for a time at University of Nevada, Las Vegas, and taught private voice at Southern Nevada Community College. She performs regularly in the Salt Lake City area, including a performance as a soloist in Utah Symphony's first Pops Concert, conducted by Keith Lockhart. She also teaches private voice, is a session singer, and is a clinician with Jazz Arts of the Mountain West; an organization dedicated to introducing jazz music to youth in Utah.

Jay Lawrence has led his own Latin Jazz band, Orquesta Pachanga, is the cofounder of The Underpaid Professors and is a busy freelance percussionist in all areas of music-making. He is a consummate drum set artist and is often featured on the vibraphone in BYU's faculty jazz quintet, Q'd Up. Joining the musicians union at age 15 in the Reno, Nevada area, Jay has played in a variety of musical situations with international artista such as Cher, Liza Minelli, Phil Woods, Milt Jackson, and many more.

DB Long graduated from BYU in 1993 in Saxophone Performance and taught at Canyon View Jr. High. He has played professionally with Jazz Arts of the Mountain West since 1986, has performed with Orquesta Pachanga, Salsa Brava, the Heliotrope Saxophone Quartet, and Wave O' Blues. He has performed with major acts such as Frankie Valli, Bobby Shew, Ed Shaughnessy, Phil Woods, Brandon Fields, and many others. In addition to his part time teaching at BYU, DB has an active private teaching studio.

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BRIGHAM

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Jazz Ensemble
D.B. Long, *director*

Saxophone
Dan Thompson-1st alto
Jeff Cunningham-2nd alto
Marshall Derham-2nd alto
Rhett Nelson-1st tenor
Tyler Jensen-2nd tenor
Amy Chaston-baritone

Trumpet
Randy Lee
Erik Pyne
Sean Hess
Dan Christensen

Trombone
Jamie Adams
Jeremy Brewer
Phillip Lewis
Richard Stacey

Rhythm Section
Joseph Fifield-piano
Regan Brough-bass
Ryan Millecam-guitar
Kevin Davis-drum set

Hard Bop Combo
David Halliday, *director*

Erik Pyne-trumpet
David McConkie-tenor sax
Ryan Williams-trombone
Joseph Fifield-piano
Spencer Rands-bass
Devin Davis-drum set

Fusion Combo
Denson Angulo, *director*

Justin Cash-guitar
Denson Angulo-bass
Bart Olson-drum set

Afro Latin Combo
Jay Lawrence, *director*

Tom Hovey-trumpet
Trent Arnold-trombone
Matt Reimann-woodwinds
Jeff Lovell-piano
Denson Angulo-bass
Bart Olson-percussion
Mike Henrie-percussion
Taylor Nimtz-percussion
Joshua Aker-percussion

West Side Jazz Quintet

David Halliday-tenor sax
Nate Botts-trumpet
Jeff Lovell-piano
Denson Angulo-bass
Bart Olson-drum set

Syncopation
Kelli Eisenhour, *director*

Amy Carpenter
Miriam Thatcher
Katie Cowley
Jesica Hegerhorst
Katie Williams
Summer Hill
Dristie Arnold
Deanna Cox
Ric Lewis
Jonathan Osterlund
Ben Shafer
Ted Pyper
David Briggs
Adam Hodson
Chortney Shontz
Joe Fifield

Jazz Legacy
Steve Call, *director*

George Bailiey-clarinet
Andrew Allphin-trumpet
Alisha Ard-trombone
Kristen Bromley-banjo&guitar
Cathrine Larsen-piano
John Gammon-bass
Darren Bastian-drum set

Synthesis
Lyle Durland, *director*

Saxophone
Chris Bacon-1st alto
Ginna Randle-2nd alto
David Halliday-1st tenor
David McConkie-2nd tenor
Eric Morgensen-baritone

Trumpet
Dan Thrower
Nathan Botts
Andy Allphin
Trevor Botts
David Faires

Trombone
Alisha Ard
Jordan Jacobsen
Brent Arnold
Jarom Webster

Rhythm Section
Jeff Lovell-piano
Denson Angulo-bass
Justin Cash-guitar
Bart Olson-drum set

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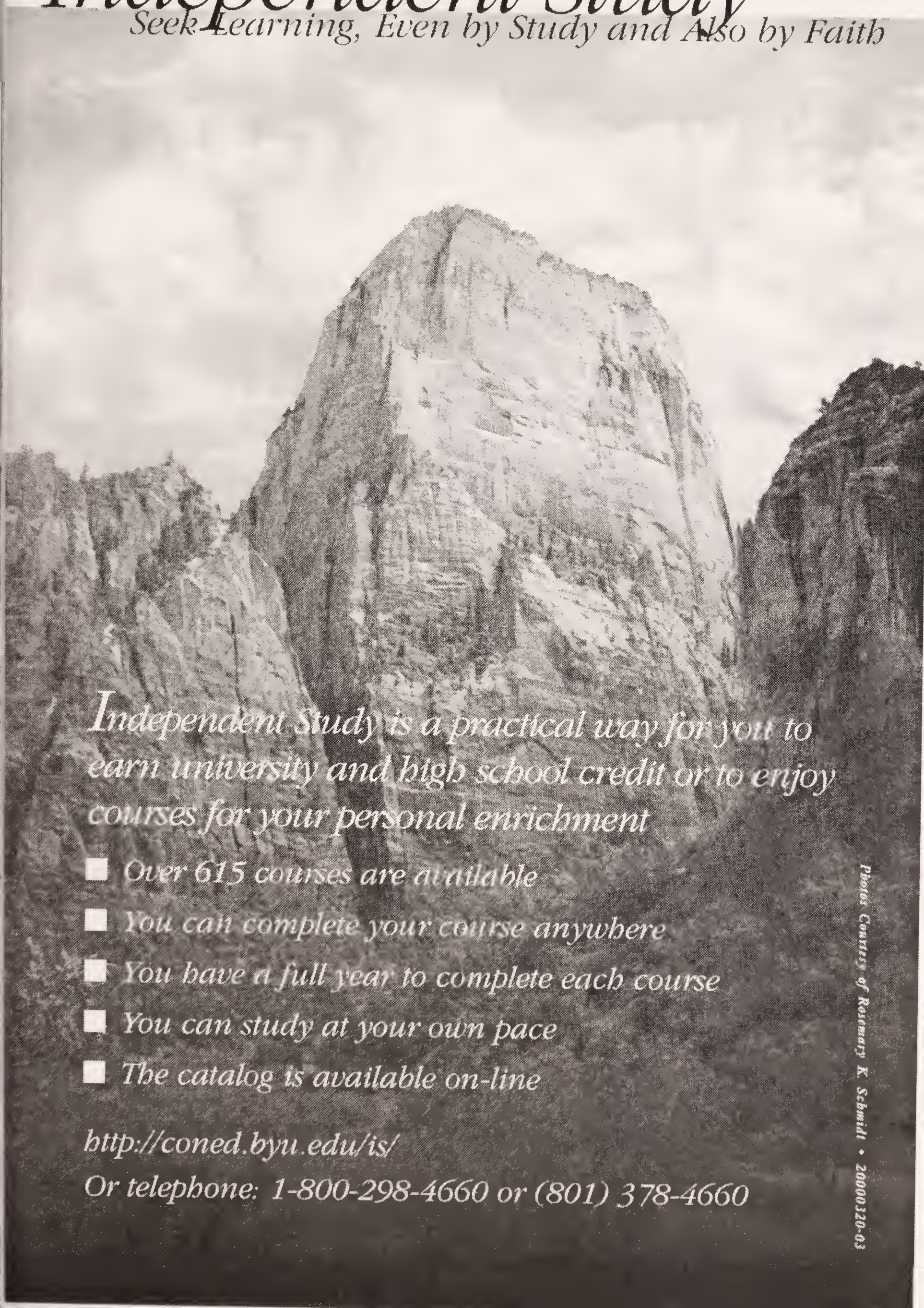

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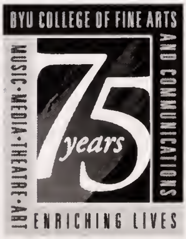
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Duo A Corda

Birgitte Stærnes, violin
Martin Haug, guitar

7:30 pm • October 5, 2000
Auditorium • Museum of Art

Birgitte Stærnes (violin), born in 1970, graduated from the Norwegian State Academy in 1996, with a Diploma Examination. She has been the student of professor Isaac Schuldman. As early as 1989 Stærnes won the 1st prize at the Rotterdam International Violin Competition. Her concert tours have taken her to Germany, the Netherlands, Russia, Japan, the USA, and England, apart from Norway. Ms. Stærnes has been engaged as a soloist with the Bergen Philharmonic Orchestra and the Minsk Chamber Orchestra.

Martin Haug (guitar) studied guitar at the Norwegian State Academy of Music in Oslo, graduating in 1979. Besides his activities as a free-lance musician, Haug is also a busy composer and works as an arts journalist and music critic for a major newspaper.

Duo A Corda in Concert

Program

Sonata in G-minor Andante Adagio Allegro	Antonio Vivaldi (1678-1741) arr. Mourat/M. Haug
Sonata Concertata in A-Major Allegro spiritoso Adagio, assai espressivo Rondeau, Allegretto con brio, scherzando	Niccolò Paganini (1782-1840)
Zigeunerweisen	Pablo de Sarasate (1844-1908) arr. M. Haug

Intermission

A Mountain Vision	Ole Bull (1810-1880) arr. M. Haug
Norwegian Landscape for solo guitar	Ø. Sommerfeldt
Blue K.	Martin Haug
Liebertango	A. Piazzolla
Tango espagnol	Isaac Albéniz (1860-1909) arr. M. Haug
Danse espagnol No. 5 *Andaluza*	Eduardo Granados (1894-1928) arr. M. Haug
Banjo and Fiddle	W. Kroll arr. M. Haug

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Madsen Recital Hall

SOPHOMORE RECITAL
Rachel Louise Skousen
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a Major in Performance

Program

French Suite in C Minor, BWV 813	Johann Sebastian Bach
Allemande	(1685-1750)
Corrente	
Sarabande	
Air	
Menuet	
Gigue	
Nocturne in G Minor, op. 37, No. 1	Frédéric Chopin
	(1810-1849)
Sonata in F Major, op. 10, No. 2	Ludwig van Beethoven
Allegro	(1770-1827)
Allegretto	
Presto	
Idílio, op. 15, No. 2	Oscar Lorenzo Fernândez
	(1897-1948)
Rhapsody in E-flat Major, op. 119, No. 4	Johannes Brahms
	(1833-1897)

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George Gershwin
(1898-1937)

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Friday, October 13, 2000 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Rosalie Lund
violin

Student of
Igor Gruppman

Assisted by
Daniel O'Bryant, *conductor*
Artists of the School of Music

Required for the degree
Master of Music

Program

Partita No. 2 in D Minor, BWV 1004 Ciaccona	J.S. Bach (1685-1750)
Violin Concerto in D Major, op. 61 Allegro ma non troppo Larghetto Rondo-Allegro	Ludwig van Beethoven (1770-1827)

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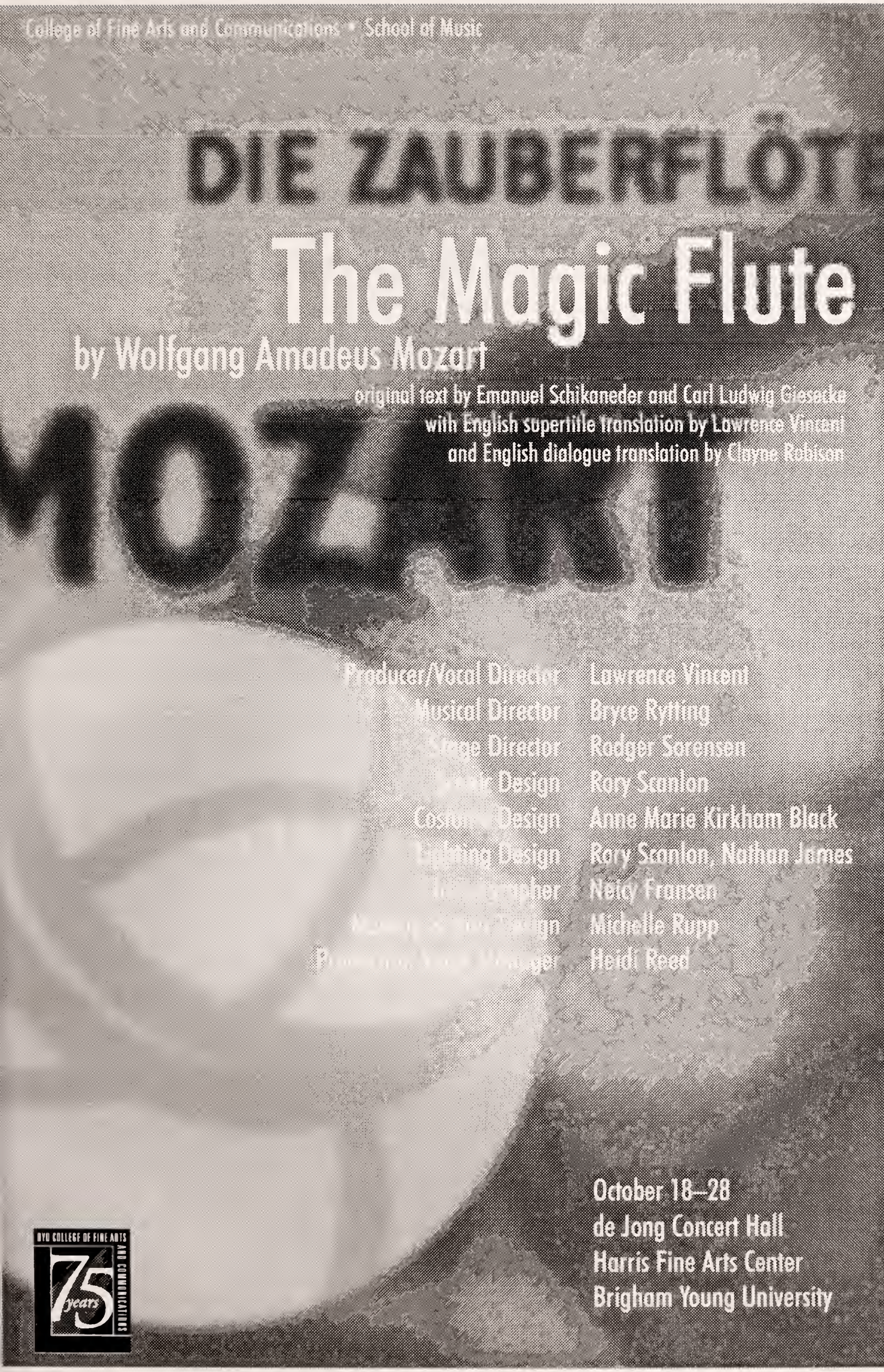

The Magic Flute

by Wolfgang Amadeus Mozart

original text by Emanuel Schikaneder and Carl Ludwig Giesecke
with English supertitle translation by Lawrence Vincent
and English dialogue translation by Clayne Robison

Producer/Vocal Director	Lawrence Vincent
Musical Director	Bryce Rytting
Stage Director	Rodger Sorensen
Scenic Design	Rory Scanlon
Costume Design	Anne Marie Kirkham Black
Lighting Design	Rory Scanlon, Nathan James
Choreographer	Neicy Fransen
Makeup & Hair Design	Michelle Rupp
Production Stage Manager	Heidi Reed

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The Making of Magic: Mozart's Die Zauberflöte

by Dale E. Monson

Things were looking up for Mozart at the beginning of 1791, the last year of his life. The Kapellmeister at St. Stephen's Cathedral in Vienna, Leopold Hofmann, was ill and getting along in years; Mozart received an appointment as his assistant (though without salary), with the understanding that he himself would become music director at Hofmann's death. (Had Mozart survived beyond the Kapellmeister's death in 1793, how very different the history of sacred music would have been!) And he had offers from unexpected directions to write two new operas.

A close friend from his early Salzburg years, Emanuel Schikaneder, was now in Vienna as director of the Theater auf der Wieden, known as the Freyhaustheater (or "Free House Theater," named after the building complex of which it was part). It had a modest, though competent, orchestra of 35 players (including five first violins, four seconds, four violas, three cellos, three double basses, and winds), and a number of first-rate singers. The theater had seen considerable financial success with a smorgasbord of comic German operas with popular appeal, such as Der dumme Gärtner aus dem Gebirge (The Foolish Gardner from the Hills). In the spring Mozart accepted a commission from his friend to write Die Zauberflöte, a task that at first made him uneasy. "If we make a fiasco, I cannot help it, for I never wrote a magic opera in my life." He found a model in the opera Oberon by Wranitzky, which had appeared in the same hall in 1789. He began writing the work immediately.

By July it was mostly finished. He interrupted its completion, nonetheless, to compose another opera, an opera seria (serious opera) for Prague, in Italian, to celebrate Leopold II's coronation as King of Bohemia. He traveled to Prague, wrote the last pages of the score, and conducted its premier on 6 September, though already quite ill. The reception of this work, La clemenza di Tito (The Clemency of Titus), was at first lukewarm, in spite of the fact that Mozart had long been adored in the city. How often Mozart had wished the Viennese reception of his Le nozze di Figaro and Don Giovanni had been anything like the enthusiastic and sustained applause they had found in Prague! Italian composers consistently dominated Vienna's opera life, and court and professional intrigues always seemed to meddle with his hopes. After the death of the Emperor Joseph II, there had been no new opera commissions.

He rushed back from Prague to Vienna, exhausted, and concentrated on Die Zauberflöte, composing the overture and the Priests' March, and revising or rewriting three other numbers. He finished the work two weeks later and conducted the premier on September 30th. Mozart then quickly composed a "basset-clarinet" concerto for his friend Anton Stadler (a work begun while riding in his carriage to the Prague coronation) and finally began work on a promised Requiem in October (commissioned in early summer by a wealthy Viennese nobleman—not Salieri). By mid-November he was too ill to continue, however, and was confined to his bed. He died on December 5th.

Die Zauberflöte is a German Singspiel, a sort of spoken play with inserted lyrical portions—songs, arias, ensembles, choruses, and instrumental music. Like contemporary French opéra comique and English ballad opera, it avoided the recitative of Italian operas to convey the action of the plot, and the characters instead just speak most of their lines, like most Broadway musicals. Before Mozart came along, Singspiele were certainly not on an artistic par with "real" opera, by any stretch. Earlier works included songs that were simple and often strophic, little more than popular tunes with chordal accompaniment. The Emperor Joseph II had hoped to raise that standard and to promote opera sung in German, and began by having foreign operas translated for the Viennese public. When Mozart first settled there, in 1781, he was quickly enlisted to compose a German Singspiel, Die Entführung aus dem Serail (The Abduction from the Seraglio), a work that became enormously popular, and with music that far exceeded any similar work to date. But there were few other German composers up

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to this task, it seemed, and, besides, it was Italian opera that was favored in aristocratic society. That hope was abandoned. It is revived once again in 1791.

Die Zauberflöte is a Masonic opera. The Freemasons had been popular in Vienna in the 1780s (Mozart and Haydn were both lodge members), and such Masonic themes as freedom, equality, fraternity, and justice were appropriate to the revolutionary age that marked the end of the Enlightenment. Though the actual rites of Freemasonry involved little music (Mozart did, in fact, write some music for those services), it is largely the symbolism and numerological tenets of contemporary Freemasonry that are depicted in the opera. Some of that material startled local Masons by its literalness. Among the most obvious of these influences is the number three: the overture begins with three chords, there are three ladies, three doors to the temple, three columns, three youths, and the key of the opera has three flats. Sarastro represents a Masonic leader. Tamino and Pamina must, in the end, pass initiation rites. There are continual textual borrowings from Masonic dogma, heard throughout the opera in constant moralizing and proclamations (Sarastro proclaims to his priests that Tamino, for example, is more than a prince, "He is a man!"). The ideals of brotherhood are found in the companionship of Tamino, representing wisdom, and Papageno, who represents the physical world. The original staging itself, the set design in particular, was full of Masonic symbols. Part of the actual ritual was printed in the original libretto, sold at the door to patrons.

Still, it is wrong to think of the work as only a Masonic vehicle. Some roles, for example, are taken from Viennese folk traditions, such as a wicked fairy queen (the Queen of the Night). The principal characters have been seen by some, in addition, as clear references to significant 18th-century political and civic leaders in Vienna, including Maria Theresa (the Queen of the Night) and Ignaz von Born (Sarastro). Papageno was the role reserved for Schikaneder himself, the comic actor, for which he apparently ad-libbed part of his own dialogue, cracking political jokes and making other topical asides along the way.

The music of Mozart's opera is beyond extraordinary. What immediately captures the heart is his genius for characterization, portraying each role in a style of music that consummately fits the character's personality and social status. Papageno's music is simple and strophic; he is, after all, a peasant. His opening aria, "Yes, I'm the Birdcatcher!" ("Der Vogelfänger bin ich, ja!") is nothing but a simple, strophic, folk song. Tamino and Pamina, on the other hand, are roles lifted from contemporary opera seria, with beautiful and elegantly lyric lines. Tamino's vision when he first sees Pamina's picture, "This Picture is Enchantingly Beautiful," ("Dies Bildnis ist bezaubernd schön") and Pamina's "Ah, I Feel It!" ("Ach, ich fühl's") are exquisitely shaped and poignantly chromatic in their expression. Sarastro and his chorus of priests sing only in the most solemn manner. His prayer to Isis and Osiris is scored for low strings (no violins), basset-horns (low clarinets), and trombones (which contemporary audiences associated clearly with church music). And the first Queen of the Night, Josepha Hofer, Mozart's sister-in-law, was famous for her vocal virtuosity and particularly for her incredible high register. For her, Mozart wrote music something like what he had done for the character Elektra in his 1780 Idomeneo, a princess who went insane when scorned by Idamante. Though the Queen of the Night's arias are at least harmonically stable, she is obviously unhinged by her rage and desire for revenge on Sarastro. As she insists that her daughter, Pamina, murder Sarastro, her range extends up to a high F above the treble staff!

Die Zauberflöte is a child of its age. It is a cross section of musical styles from the high Classic period, a political statement of evolving social and political values, and a musical and dramatic adaptation to specific performance circumstances—and all this wrapped into an opera that continues to delight children, amateurs, critics, and experts alike. Its timeless appeal has reached across intervening years, through the 19th century's revisions, translations, and revivals, to the historical reconstructions, experiments, and restagings of today. It is still fresh. And we are still enchanted. ✷

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The Directors

LAWRENCE VINCENT (Producer/Vocal Director) received his undergraduate degree in Music Education from Brigham Young University and his Master of Music from Northern Arizona University. In 1982, he completed his doctorate studies in Music Performance at the University of Michigan. His professional career began in New York City with the Boris Goldovsky Opera Company and Michigan Opera Theater. In 1987, he was offered a contract with the Vienna "Volksoper" and sang the leading tenor roles in over 600 opera and operetta performances. From 1991 to 1996, he was invited to become a member of the prestigious Vienna State Opera solo ensemble where he debuted as "Tamino" in The Magic Flute. As a result of his "extraordinary contribution to the arts in the field of music," Dr. Vincent was awarded honorary citizenship by the Austrian government in 1994. His solo concert tours have take him to virtually all over the world. As a guest soloist, he has sung leading roles in numerous opera and operetta productions in Europe and the United States. As Director of Opera, Dr. Vincent has demonstrated his expertise in the field of stage direction (his second love), with productions of The Merry Widow, Cosi fan Tutte, Jacque Ibert's Angelique, and La Traviata. With more than 1200 stage appearances to his credit, Lawrence Vincent has performed an impressive 45 opera and operetta roles during his extensive international career.

RODGER SORENSEN (Stage Director), Rodger Sorensen is an associate professor at BYU, where he is responsible for the directing program, and serves as Associate Chair for Theatre in the Department of Theatre & Media Arts. A few of his many directing credits include Hill Cumorah Pageant, Voices from Black Canyon, The Winter's Tale, and Man of La Mancha. Rodger is especially pleased to be teaching and directing at BYU, because he loves integrating the gospel and the performing arts. Directing opera is a particular passion of his. Previous opera productions of his include La Boheme, Marriage of Figaro, Rigoletto, and Merry Wives of Windsor. The Magic Flute is the first opera he has directed at BYU, and he is looking forward to directing many more.

BRYCE RYTTING (Music Director) has had an unusually varied education: having studied in Germany, the U.S. and England, he has earned degrees in conducting, history and theory. From Princeton University he holds a Ph.D. and an M.F.A. in musicology. Three years of graduate work at the Frankfurt Conservatory under Helmuth Rilling earned him a Künstleri-che Reifeprüf-ung (literally, artistic maturity examination) in conducting. His first degree was a magna cum laude bachelor's from the University of Utah in music theory. In between, he studied conducting at the Guildhall School of Music and Drama in London. In 1986 Bryce joined the faculty of the Eastman School of Music. He came to BYU in 1989 where he has been named BYU Professor of the Month in February 1997 and the BYU School of Music Outstanding Teacher of the Year in 1993, 1994, 1995 and 1998. Bryce has served as music director of Pro Musica (a choir based in Salt Lake), conductor of the Park City International Music Festival orchestra, guest conductor of the Salt Lake Symphony, and has conducted opera, choir and orchestras at BYU. Earlier this year he was named music director of the Utah Valley Symphony. His wife, Lysa, is a professional harpist. The Ryttings have three children: McKay, Mairin, and Christopher.

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Act I—The realm of the Queen of the Night; later, the gardens and halls of the Temple of the Sun

The King of the Sun died, and his high priest and friend Sarastro holds his mighty power in trust for the order's new rulers. But the Queen of the Night, the King's widow, wants power for herself. Sarastro protects the Queen's daughter, Pamina, from the scheming Queen.

The Queen has chosen Prince Tamino to rescue Pamina from Sarastro; with her Three Ladies she has lured him into her pitch black kingdom. A monster pursues Tamino, who falls unconscious, and awakens in safety. Papageno, the Queen's bird catcher, claims to have saved him, but the Three Ladies establish the truth, silencing Papageno. They show Pamina's portrait to Tamino, who instantly falls in love. Deceived by the Queen, he and Papageno set out to find her. For protection, Tamino receives a magic flute, and Papageno a set of magic bells. Three Spirits will guide them.

Pamina is troubled by the separation from her mother (Sarastro has not yet revealed his reasons), and is also suffering the attentions of Monostatos, a deceitful servant in Sarastro's order. Tamino and Papageno separaate to find her; Papageno rescues her from Monostatos.

Meanwhile, led by the Three Spirits, Tamino arrives at the Temple of the Sun. He is turned back at the gates of Nature and Reason, disconcerted to have all his prejudices against Sarastro contradicted by the Speaker for the temple. His flute calms the chaos of the night and his own fears. Nevertheless, he begins to despair. Monostatos and his slaves rush upon Pamina and Papageno, but the magic bells save them. Pamina and Tamino meet for the first time, only to be separated as Tamino and Papageno enter the Temple to continue their trials. Tamino is now fully convinced that what Sarastro and his brotherhood have to offer—the Truth and the Light—contain the essence of life.

Act II—Within, without, beneath, and beyond the Temple of the Sun

Sarastro appeals to the members of the Temple to initiate Tamino and Pamina into the order and crown them the new leaders.

The Trial of Earth takes place deep underground in the vaults of the Temple. The first trial requires silence in the face of adversity. Tamino triumphs, and Papageno scrapes by, even though the Three Ladies appear to tempt and threaten them.

As Pamina sleeps, Monostatos decides to take advantage of her. He is thwarted by the appearance of the Queen of the Night, who reveals her true intention for Pamina: unless she kills Sarastro, destroying the powerful order of light, Pamina will never see her mother again. Sarastro banishes Monostatos and helps Pamina see that love, not hatred and revenge, will finally triumph.

Tamino and Papageno face the Trial of Air, a trial of the spirit. A magical feast appears, and the starving bird catcher falls upon int. Tamino abstains, only to find that he must also reject Pamina when she appeals to him for love and comfort. This is a trial for Pamina, too, who must prove worthy of her destiny. Tamino is led away as an old woman claims Papageno as her husband. The old bird reveals herself as the beautiful Papagena, and the priest angrily dismisses her. Sarastro and the Priests prepare Tamino and Pamina for their final trials, which may separate them forever.

Pamina tries to kill herself, but the Three Spirits prevent her. They reveal that Pamina must join Tamino for the most dangerous trials.

Two Armed Men prepare Tamino for his ordeal by Fire and Water. Pamina appears and they are reunited. Protected by the flute's music and by their own strength of love and purpose, they survive the trials and are welcomed by the brotherhood as man and wife.

Papageno prepares to hang himself, having lost his Papagena, but the Three Spirits reunite them. They sing of having many children.

The Queen, Monostatos, and the Three Ladies finally invade the temple in hopes of wresting the power of the King of the Sun from Sarastro. However, they have not counted on the victory achieved by Tamino and Pamina, and they are swallowed into the earth. Tamino and Pamina are hailed by the members of the order of the sun, and Sarastro abdicates his power to the newly embraced couple.

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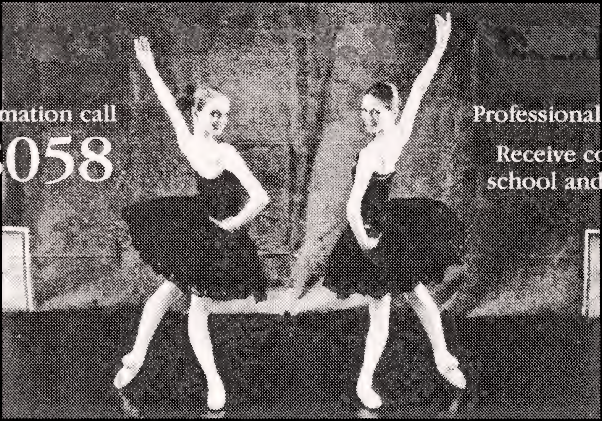

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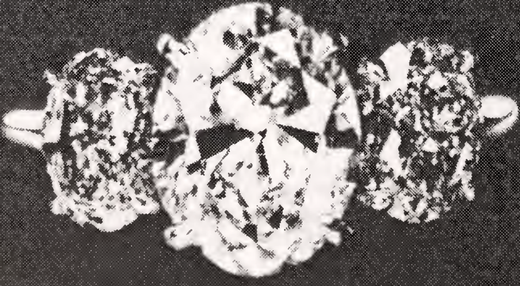

GOLDESIGN

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Cast (in order of appearance)

Tamino	Brian Stucki (18, 20, 24)
	Nathan Narthrup (19, 26, 28)
	Sangin Han (21, 25, 27)
Three Ladies	Suzanne Waaten (18, 20, 24)
	Natalie Hackett (18, 20, 24)
	Lindsey Stewart (18, 20, 24)
	Melissa Heath (21, 25, 27)
	Marti Castle (21, 25, 27)
	Kara Palmer (21, 25, 27)
	Lauralyn Lawe (19, 26, 28)
	Elaine Green (19, 26, 28)
	Courtney Atack (19, 26, 28)
Papageno	Justin Whittaker (19, 21, 25, 27)
	Jeremy Whittaker (18, 20, 24, 26, 28)
The Queen of the Night	Rachelle Hulme (19, 21, 25, 27)
	Katherine Swigert (18, 20, 24, 26, 28)
Pamina	Lindsey Husted (19, 21, 25, 27)
	Elizabeth Pike (18, 20, 24, 26, 28)
Manostatos	Cody Boyd (19, 21, 25, 27)
	Tim Workman (18, 20, 24, 26, 28)
Three Slaves	Steve Danielson
	Keith McCauley
	Scott Paul
Three Spirits	Rachel Driggs (18, 20, 24, 26, 28)
	Brigette Becker (18, 20, 24, 26, 28)
	Rachelle H. Hrncirik (19, 21, 25, 27)
	Jamey Ruiz (19, 21, 25, 27)
	Nadia Bikhazi
Speaker	Rob Brandt
Sarastra	Brent Wells (19, 21, 25, 27)
	Tad Harris (18, 20, 24, 28, 28)
First Priest	James Noble
Second Priest	John Henry Jorgensen
Three Priests	Jason Atack
	Jacob Goddard
	Jonathan Yarrington
Papagena	Sarah Fawcett (18, 20, 24, 26, 28)
	Jeanne Marrison (19, 21, 25, 27)
Two Armed Guards	Matthew Gee
	Donald Allison
Charus: Saprano	Cynthia Wells
	Kimberlee Talbot
	Emily Hill
	Mele Santos
Alto	Alicen Hickey
	Kristen Dorff
	Ulrike Grabe
	Anna Thompson
Tenar	Jacab Gaddard
	Janathan Yarringtan
	Jasan Atack
	James Nable
Bass	Danald Allison
	John Henry Jorgensen
	Matthew Gee
	Rob Brandt
Children's Ballet (Cast 1)	Eric Huntington
	Allie Christienson
	Rachel Huntingtan
	Mary Ann Morraw
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Children's Ballet (Cast 2)	Eva Miller
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Sarah Clement
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Meika Boogert
Sarah Scoll
Brynna Wilson
Tamra Rhodes
Liz Samuelson
Lilianne Smith
Lindsay Heller
Dianna Bearce
Emily Stanfill
Laura Skidmore
Ann Ipson
Elizabeth Zobell

Second violins

Kira Kapp
Mary Beth Swainhart
Kurt Didenhover
Celia Bargeron
Melissa Warr
Lora Hord
Bethany Strebel
Emily Hansen
Adrienne Waters
Gillian Campbell
Robyn Henstrom
Jen Yorgason
Cynthia Andrus
Jordan Bolles
Tarmy Egbert
Emily Hart
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Chris Nielsen
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Stephanie Haddock
Jennifer Call
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Maren Hufford
Camille Jolley
Cameron Smyres

Cello

Jared Bolles
Amber Archibald
Whitney Stewart
Amanda Stevens
Brittany Watson
Julie Deverich
Peter Elton
Lisa Nebeker
Ryan Crandall
Taralyn Clawson
Andrea Hall
Jared Southwell
Rachel Hunter

Bass

Stacey Francom
Liz Jacobson
Jeremy Tilton
Jacob Huckovy

Flute

Robyn Hendriksen
Michelle Blake
Sarah Jones

Oboe

Heather Fraley
Julia Hobbs (EH), second Magic Flute
Laurel Thompson

Clarinet

Christopher Tanzie
Michael Whatcott

Bassoon

Brian Hicks
Michele Bowen
Sarah Madsen
April Christensen

Horn

Lucy Hall
Rebecca Howell

Trumpet

Jason Bergman
Ben Russell
David Faires

Percussion

John Bradley
Emil Pohlig
John Jenkins

Utah Regional Ballet

2000/2001 Season

Legend of Timpanogos
Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 756 7581

Musical Magic—A Journey Into Light

by Rodger Sorensen, stage director

Mozart's The Magic Flute imposes an age-old pattern of trials upon the story's central couple, Tamino and Pamina. Repeatedly they descend into darkness, and emerge, transformed, into new light. A series of trials test their humility, self-control, and integrity. For example, the Queen of the Night promises that if they obey her, she will allow them to marry. However, Sarastro promises that if they obey the gods, strengthen their hearts with patience and restraint, and embrace the refining trials that await them, gentle peace will "return to the heart of man. Then is earth the kingdom of heaven and mortals are like unto the gods." But the Queen of the Night and Sarastro are eternal enemies, so whom are Tamino and Pamina to believe?

Their first trial requires that they learn restraint and self-control. They are tempted by the opportunity of spending their lives together. To complete their trial, however, they must refrain from speaking with one another, part from each other, and traverse the dark night of doubt and despair.

In separate solitude, their next trial challenges them to distinguish truth from error. The Queen of the Night convinces them that Sarastro is a villain. Only when they humbly renounce vengeance and willingly accept fellowship do they defeat doubt and despair. Then they see Sarastro as a truly kind sovereign, and the Queen of the Night as a selfish pretender.

In her dark and lonely separation from Tamino, Pamina learns the power of eternal union between husband and wife:

Love sweetens every bitterness,
It is the sacrifice of each creation.
Love is the spice of life,
the cycle of nature.
Its noble purpose is clearly known.
Nothing is more noble than man and wife.

She learns, in fact, that in marriage at its best, couples "approach godliness."

After surviving separation, Tamino and Pamina are reunited, for "two hearts that burn with love can never be separated by the powers of man." Together they enter their final trials of fire and water. If they succeed, they are promised yet another kind of union:

What joy when we see each other again
To joyfully enter the temple, hand in hand.
[A couple] who is not afraid of night and death,
Is worthy to be endowed.

Accompanied by the sacred strains of the magic flute, they endure refining fires and turbulent waters. They emerge victorious over their trials, and are invited into the temple of wisdom, where "the rays of the sun dissipate the night" and "the hypocrite's powers are destroyed." Here they are greeted by a community of believers:

Hail to the endowed!
You succeeded through the night.
The strong ones conquered and shall be crowned
With beauty and wisdom's eternal light.

Tamino and Pamina have survived the trials that confronted them. They become consecrated members of the temple of wisdom and replace Sarastro as leaders of the order. ✷

A World of Magic for Mozart

by Rory Scanlon, scenic designer

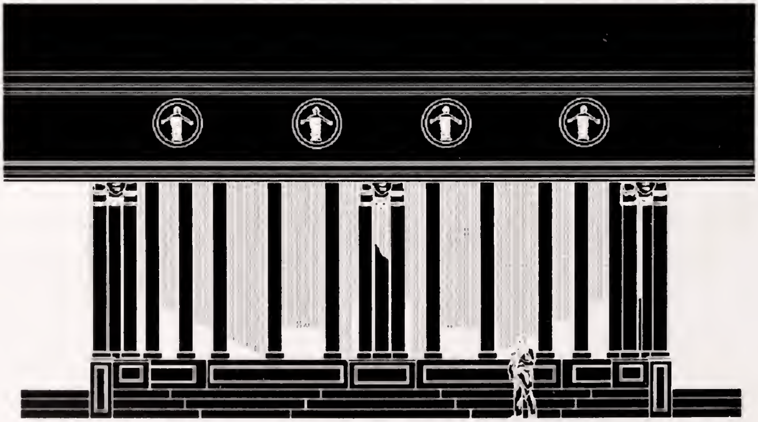
Approaching the scenic design for The Magic Flute is a trip one must take without any access to the common luggage of travel. Mozart's piece offers such an open interpretation of characters and plot that any creative team can go off in multiple directions and on multiple levels.

As our creative team discussed the environment of Tamino, Pamina, and their animated surroundings, we found suddenly that we were on the same wavelength from the very beginning. And we built upon one another's vision readily and fully. The liquid music of the composer demanded a comparably liquid setting. As we explored the structured world of the Queen and the pulsating possibilities of Sarastro's temple, we talked about the very power that rules the universe. And as we talked about that power, we realized this was what we wished to embody within the production.

And voilá! The architectural history of the world is now captured before us. The great accomplishments of all times come together to represent humankind's best attempt at creation, without the guidance of a higher source. And out and behind we see the multiple possibilities of the universe, limited only by the short vision allowed through the expanded architecture of our own minds. From the moment Tamino brings powers from another world into play, we know anything is possible within this environment.

And ultimately it is. Anything. But limited by the vision of our key characters. And even they do not realize their full potential until almost too late.

So here is the world of The Magic Flute. Simple human materials stand before the full potential of humanity and their universe. And humanity's discovery is what we are about, through the eyes of a new generation affected by the power struggle of the older generation. And hopefully, somewhere in between, we will discover ourselves and the reason we have come to this opera in the first place. Possibilities. Isn't it always possibilities? ✷



stage design by Rory Scanlon

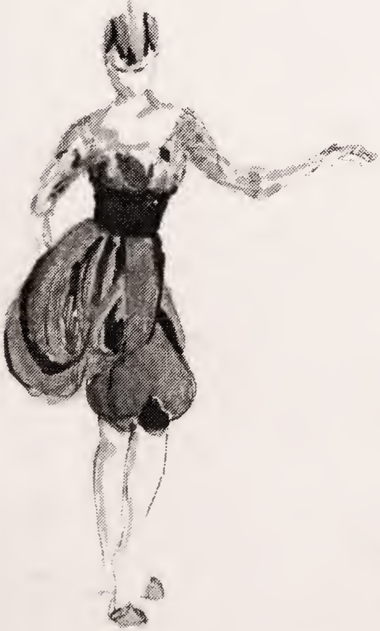
Inviting the Unexpected

by Anne Marie Kirkham Black, costume designer

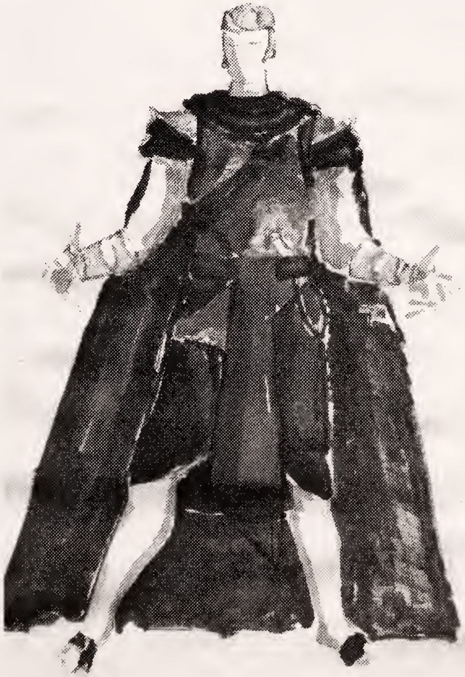
When I was first offered the design of The Magic Flute, my mind raced with visions of panniers, white wigs, and taffy colored ruffles. I restrained myself and sat down with a biography of the musician. Anyone familiar with Mozart knows that, in his day, he was considered a radical. His final opera was one written for the common people—radical indeed. The original performance included fireworks, smoke, and an array of crowd-pleasing elements. Ultimately, it seemed to me that the intention of Mozart was to create a piece that was exciting, new, and above all, accessible to the crowd. The need to translate this sentiment from the 18th century to the 21st became overwhelming. The ordinary had to be transformed into the extraordinary and the costuming had to be the vehicle.

If these characters came back and had access to the materials and knowledge that I have, how would they design their costumes; what materials would captivate and excite them? It is this question which drove my designs. Lightweight paperclips became armor for the archer. License plates, garden hose, and a shower curtain created the villain Monostatos. Office rings adorn Pamina's dress. Rolls and rolls of gaffer's tape simulate molten trim for the Priests of the Sun. Thus, in harmony with Mozart's original vision, my intention is to invite the unexpected into an established medium. ✷

Papagena, by Anne Marie Kirkham Black



Monostatos, by Anne Marie Kirkham Black



PRODUCTION STAFF

Producer/Vocal Director	Lawrence Vincent
Musical Director	Bryce Rytting
Stage Director	Rodger Sorensen
Scenic Design	Rory Scanlon
Costume Design	Anne Marie Kirkham Black
Lighting Design	Rory Scanlon, Nathan James
Choreographer	Neicy Fransen
Makeup & Hair Design	Michelle Rupp
Production Stage Manager	Heidi Reed
Assistant Stage Manager	Sarah Shefchik
Children's Ballet Directors	Shayla Billings, Ashley Whitehead
Sound Engineer	Wynn Burton
Assistant Costume Design	Andrew Black, Annette Crismon
Assistant Makeup and Hair Design	Sarah Nielson
Makeup & Hair Running Crews	TMA 267 & 367 Students
Dresser	Jae Dansie, Randy McClellan
Light Board Operator	Nathan James
Rehearsal Pianists	Heidi Sorensen, Christopher Beesley
Puppeteers	Cyndi Ball, Richard Bragdon Michelle Faraone, Scott Haycock, Emily Perez
Projection of Super Titles	Sharon Harris, Rachel Hill, Leslie Richards
Graduate Assistant	Rachelle Hrncirik

PRODUCING STAFF

Dean, Fine Arts and Communications	Newell Dayley
Executive Producer	David Randall
Division of Arts Production Director	Jon Hollomon
Production Manager	Russel Richins
Stage Management Advisor	Loraine Edwards
Resident Stage Manager	Brandon Bringhurst
Costumer	Cathie McClellan
Assistant Costumer	Carolyn Smith
Cutter	Tara DeGrey
First Hands	Priscilla Allen, Janelle Jensen, Brynn Omer
Stitchers	Kori Cramer, Amy Fisher, Brittney Pearson, Lisa Pinkston
Costume Crafts	Ruth Geilman, Richard Clifford
Wardrobe Crew Trainer	Elneeta Timmons
Shop Assistant	Emily Hoem
Hair and Makeup Supervisor	Wendy Sanders
Hair and Makeup Assistant	Andrea Kyriopoulos
Stock	Beth Auble
B Room	Jessica Aguirre
Wardrobe Maintenance	Elneeta Timmons
Resident Technical Director	Doug Ellis
Technical Director	Frank Weight
Expeditor	Jason Teiman
Draftsman	Matt Rice
Master Carpenter	Frank Weight
Student Assistants to Master Carpenter	Jeremy Amar, Eric Dixon Paul Felt, Jim Harrison, Jason Yancey
Scenic Studio Crew	Bryan Furuga, Tad Hansen, Tom Hatch Dan Holt, Ryan Rowley, Drew Soderborg Clint Sorensen, J.D. Sutten, Craig Torrie, Russell Wattcott
Scenic Artists	Kathleen Bently, Jennifer Goruen
Scenic Painters	Beth Auble, Brandon Bringhurst, Jenn Curley Ruth Geilman, Elizabeth Griffiths, Nathan James Ben Meyers, Heidi Reed, Mysti Stay, Jared Stull, Brynn Tweedy
Properties Advisor	Loraine Edwards
Prop Master	Heidi Reed
Prop Assistants	Cristian Bell, Richard Clifford, Rebecca Connerly
Lighting Advisor	Michael Handley
Master Electrician	Shane Withers
Scheduling Managers	Megan Brenner, Cindy King, Natalie Ware
Senior Production Assistant	Mysti Stay
Production Assistants	Sarah Alleman, Chanel Taylor
Box Office Manager	Paul Duerden
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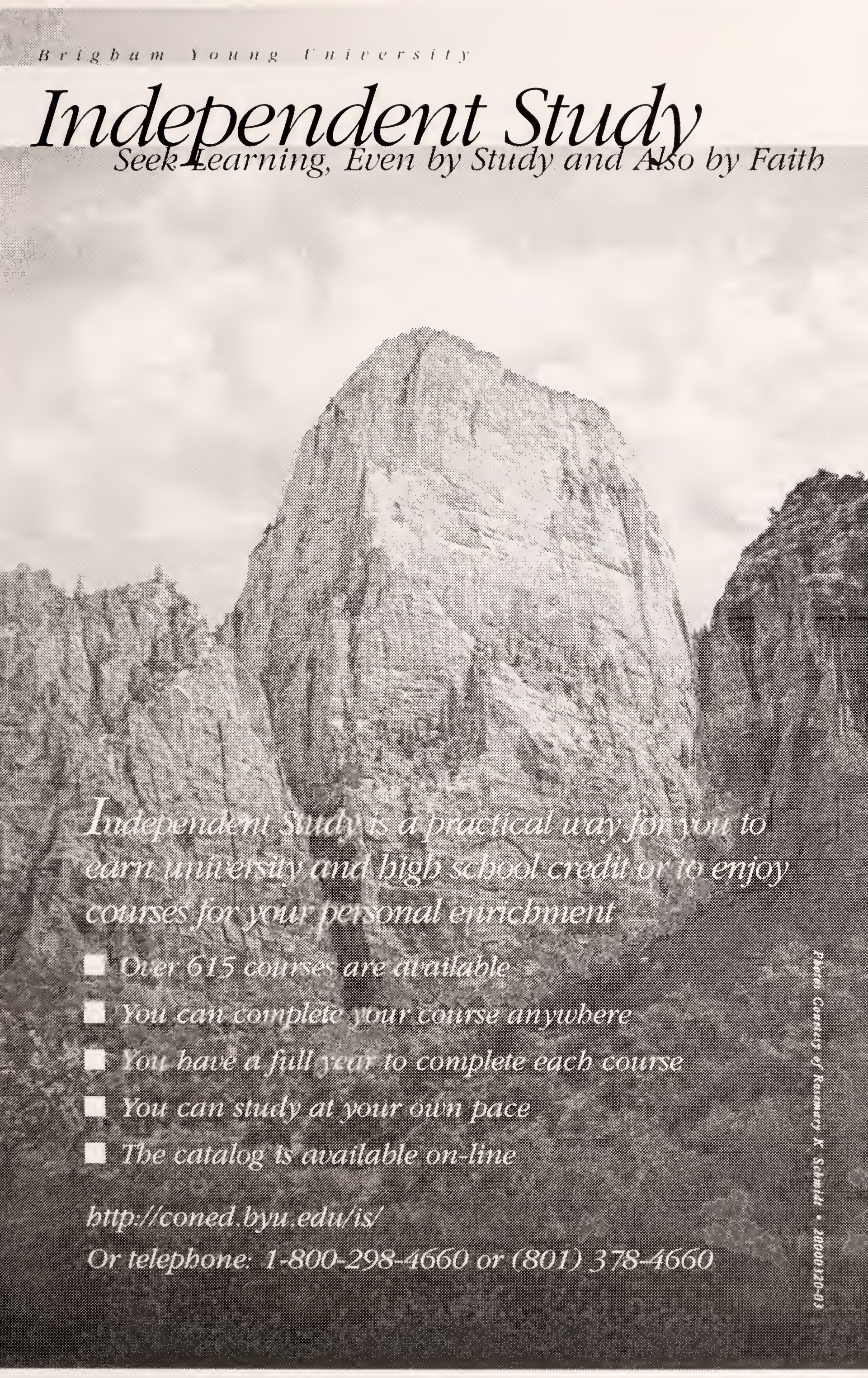

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—BYU Magazine

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, October 21, 2000 - 4:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Scott D. Daniels
string bass

Student of
Ben Henderson

Assisted by
Robin J. Hancock, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Chaconne	Armand Russell
	(b. 1932)
Sonata in G-Minor for String Bass and Piano	Henry Eccles
Andante	(1640-1711)
Allegro con spirito	
Adagio	
Vivace	
Concerto Opus 3 for String Bass and Piano	
Allegro	Sergey Koussevitzky
Andante	(1874-1951)
Allegro	

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Octuba fest

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75 years
ENRICHING LIVES

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
BYU School of Music

Tuesday, October 24, 2000
Friday, October 27, 2000
Madsen Recital Hall
7:30 p.m.

Tuesday, October 24, 2000–7:30 p.m.
Madsen Recital Hall. 7:30 p.m.

OCTUBAFEST 2000
The Utah Premiere Brass
Alan Boyer, ***Music Director***
Steven Call, ***tuba***
Elena Hansen, ***euphonium***
Ralph Hotz, ***tenor horn***

Program

Prelude for an Occasion	Edward Gregson
Tuba Concerto	Edward Gregson
I	
II	
III	

Steven Call, ***tuba***

Connotations	Edward Gregson

Intermission

Traditional British Brass Band selections to be announced,
including overtures, marches, folk songs, and soloists.

Program Notes: Utah Premiere Brass
Alan Boyer, ***Music Director***

Utah Premiere Brass was founded in 1999 as a British style ten piece brass ensemble. In 2000, players were added to the ensemble resulting in a full twenty eight piece brass band. Brass Bands in the USA are modeled on their British counterparts of which, there are over two thousand in existence.

Brass Bands were often associated with mills (factories) and collieries (coal mines) whose owners sponsored the local band to provide entertainment for other workers. The brass band movement quickly became competitive and a number of contests were set up to see which village had the best bands. This competitive spirit is still extremely strong in the UK and the standard of playing is often likened to that of the worlds' finest symphony orchestras.

In the USA, the North American Brass Band Association (NABBA) works hard to promote British style brass bands and is making good progress. Many bands exist in the eastern states of the country but there is a growing number in the western states.

In Utah, at the beginning of the 20th century, over one hundred bands existed, mostly as a result of the pioneers who settled here as members of the LDS church. Many of the bands contained British LDS church members and they brought with them a part of their culture.

Today, there are only two British style brass bands in Utah one being the Beehive Brass Band from Bountiful and the Utah Premiere Brass. It is UPB's goal to reintroduce the British style brass band into Utah to bring back a rich musical heritage that has almost, sadly disappeared. UPB is currently setting up an educational program that will bring its members into schools to give master classes and assist in setting up brass bands in the communities in Utah.

The band is directed by Alan Boyer, a British born conductor now living in Utah. Alan Boyer has performed and conducted at the highest level in the UK brass band movement and is extremely keen to use those experiences to make UPB a world force in the brass band movement.

He started his musical career as a cornet player and majored in the subject at Sheffield University. He holds diplomas from London's Trinity College, and the London College of Music. In 1998, Alan moved to Utah with his wife Anne, principal cornet of UPB, and son James, a trombone player and percussionist. He is Director of Marketing for Larson Davis, a Provo based company manufacturing instrumentation for noise and vibration measurement.

The first part of this evening's program is dedicated to the work of Edward Gregson, a major contributor to the repertoire of the British style Brass Band.

Prelude for an Occasion

Written in 1971, Prelude for an Occasion is still a popular concert piece among bands around the world. Opening with a cornet and trombone fanfare, the music soon moves into an Allegro that features canonic style florid passages interspersed with chordal, chorale like responses. A section marked "Ritmico" changes the thematic material but retains the Allegro tempo. The main allegro theme is treated in a variety of ways before returning to the opening fanfare this time, with ascending scale activity from the rest of the band. To finish, Gregson ups the tempo and brings the work to a fortissimo finale.

Tuba Concerto

This work was commissioned by Besses O'Th' Barn Band with funds provided by the Arts Council of Great Britain. It is dedicated to tuba virtuoso John Fletcher who gave the first performance in April 1976 in Manchester, England.

The concerto is in three movements, following the usual quick-slow-quick pattern: Allegro deciso, Lento e mesto, Allegro Giocoso.The first movement is in a sonata-form shell with two contrasting themes, the first rhythmic in character, the second lyrical. There is a reference made in the development section to the opening theme of Vaughan-Williams's Tuba Concerto, but only in passing.The second movement unfolds a long cantabile melody for the soloist, which contrasts to a ritornello idea that is announced three times by the band.The last movement is in rondo form, alternating the main theme with two episodes. The first of these is a broad sweeping tune, the second is jazz-like in style. After a short cadenza, reference is made to the opening of the concerto, and the work ends with a triumphal flourish.

Connotations

Connotations was specially commissioned for the National Brass Band Championships of Great Britain held at the Royal Albert Hall, London, on 8th October, 1977.

The work is really a series of linked and inter-related variations on an original theme. Certain motifs re-occur throughout the composition.The scheme of the work is as follows :-

Introduction (Variation 1)
Theme
Variation 2 - lively, repeated note 16th notes passed around the band.
Variation 3 - The 16th notes of the previous variation are extended into an accompanying figure, with muted cornets above, later answered by horns.
Variation 4 - slow and lyrical in style, the longest variation.
Variation 5 - in 7/8 time; highly rhythmic with frequent time changes and syncopations.
Variation 6 - Cadenzaz for cornet, horn and euphonium.
Variation 7 - a lively scherzando leading into @
Variation 8 - a fugato, announced by horns, based on the first phrase of the theme.
Variation 9 - a majestic re-statement of the theme.
Coda - based on the material of the introduction, which is itself a variation of the theme.

Connotations explores the whole spectrum of brass band color by combining instrumental groups in different ways and presenting rhythmic and melodic material in a bold and, at the time of writing, contemporary manner.

Utah Premiere Brass would like to publicly thank UVSC for their kindness in providing rehearsal facilities for the ensemble.

Further information on UPB's activities can be obtained from:
Ralph P. Hotz
Band Manager
Ph: 1 801 733 4439
Em: RPHotz@Worldnet.ATT.net

Friday, October 27, 2000–7:30 P.M.
Madsen Recital Hall

GRAND OCTUBAFEST CONCERT

BYU Tuba-Euphonium Ensemble
The "H-Factor" Quartet
Steven Call, *conductor, tuba, euphonium, & narrator*
Bob Bailey, *jazz piano*

Quartet
Wilhelm Ramsoe

Brass Tacks
Lennie Nehause
H-Factor Quartet

The Wonderland Duets (text by Lewis Carroll)
Raymond Luedeke
  Speak Roughly
  The Lobster's Quadrille
  The Voice of the Lobster
  The Jabberwaki
Joseph Jensen, *tuba*
Marcus Bowers, *tuba*
Steven Call, *narrator*

Sarabande
J. S. Bach
Elena Hansen, *euphonium*

Recess of the Mind
Arthur G. Moore Jr.
  Largo
  Allegro Intermission
Marcus Bowers, *tuba*

Jazz Selections TBA
Steven Call, *tuba & euphonium*
Bob Bailey, *piano*

Intermission

Morgenmusik
Paul Hindemith-Stevens

Mon coeurse recommende a vous
Orlando Lasso-Robinson

Washington Post
John Philip Sousa-Werden

Traditional Octubafest selections, sing-alongs, other goodies, and surprises!

The Utah Premiere Brass Personnel

Solo cornet
Anne Boyer, section leader
Geoff Stevens
Sara Marchetti
John Miller

First cornet
Judd Berry
Dusty Miller

Second cornet
Scott G. Blackham
Josh Rasmussen
Rebecca Bostwick (Junior Member)
Justin Sheperd (Junior Member)

Repiano cornet
Roger Toone

Soprano cornet
Robert Peterson

Flugelhorn
Anthony Keele

Tenor horn
Ralph P. Hotz, section leader
Lori Clark
Daniel Cramer
Carla Wagner

Baritone horn
Matt Boehme
Robert Dobson, Sr.

Euphonium
Kim Dalby, section leader
Elena Hansen

Trombone
Mark Ammons, section leader
Kent Nelson

Bass Trombone
Robert Dobson Jr.
James Boyer (Junior Member)

Eb Bass (Tuba)
Steven Call, section leader
Joseph Jenson

Bb Bass (Tuba)
Michael McCawley
Marcus Bowers

Percussion
Lance LeVar, section leader
Darren Bastian
Heather Bay Rampton
Louise Hoth

BYU Tuba-Euphonium Ensemble

Euphonium
Elena Hansen
Nick Komen
Eliza Porter
Risa Ward
Kindt Nielson

Tuba
Marcus Bowers
Joseph Jensen
Art Moore
Chris Renburg
Phillip Porter
Steve Bowman
Robert Ligon
Justin Beasley
Robert Heaton
Pedro Puga

H-Factor Quartet

Elena Hansen, *euphonium*
Brian Croxall, *euphonium*
Joseph Jenson, *tuba*
Marcus Bowers, *tuba*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, October 25, 2000 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL
Lawrence Green
classical guitar

Program

Vals Venezolano	Antonio Lauro (b. 1917)
Bringing In the Sheeves	G.R. Doc Taylor (b. 1952)
Sounds of Bells	Joao Guimares
Carnivalito (El Humahuaqueno)	E. Zaldivar–Morel
Hymn in Folk Style	Murray Boren (b. 1950)
Waste Not, Want Not	Robert Millett (b. 1946)
At the River	David Sargent (b. 1941)
The River's Song	K. Newell Dayley (b. 1939)
Suite Española, op. 47 Cadiz	Isaac Albeniz (1860-1909)
Mountain Medley	Thomas Durham (b. 1950)
Sevillanas (Fantasia), op. 29	Joaquin Turina (1882-1949)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, October 26, 2000 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL
ORPHEUS WINDS

April Clayton, ***flute***
Geralyn Giovannetti, ***oboe***
David Randall, ***clarinet***
Laurence Lowe, ***horn***
Christian Smith, ***bassoon***

with

Jeffrey Shumway, ***piano***
David Blackinton, ***conductor***
Melanie Carter, ***oboe***
William Holman, ***clarinet***
Kathy Colton, ***horn***
Melissa Bitter, ***bassoon***

Program

Caprice on Danish and Russian Airs, Op. 79 for flute, oboe, clarinet, and piano	Camille Saint-Saens (1835-1921)
Trio in a minor, op. 188 for oboe, horn, and piano Allegro moderato Scherzo. Molto vivace Adagio Finale. Allegro ma non troppo	Carl Reinecke (1824-1910)

Intermission

Petite Symphonie in B-flat Major Adagio and Allegretto Andante Cantabile Scherzo Finale	Charles Gounod (1818-1893)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, October 28, 2000 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Emily Zappe
horn

Student of
Laurence Lowe

Assisted by
Robin J. Hancock, *piano*
Elizabeth Young, *oboe*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concertino in D Major	J. Michael Haydn
Larghetto	(1737-1806)
Allegro non troppo	
Menuet	
Sonata for Horn	Murray Boren
I.	(b. 1950)
II.	
III.	
Trio in A Minor, op. 188 for Oboe, Horn, and Piano	Carl Reinecke
Allegro moderato	(1824-1910)
Scherzo: Molto vivace	
Adagio	
Allegro ma non troppo	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 1, 2000 - 7:30 P.M.
Madsen Recital Hall

CHAMBER MUSIC OF AARON COPLAND

Program

Early Songs
- Night (Aaron Shafer) 1918
- My Heart is in the East (Shafer) 1918
- Pastorale (translated from the *Kafiristan* by E. Powys Mathers) 1921
- Alone (Words from the Arabic of John Duncan translated by E. Powys Mathers) 1922
- Poet's Song (e.e. cummings) 1927
- Vocalise 1921

Marti Castle, *soprano*
Heidi Sorenson, *piano*

Paino Variations 1930

Christopher Beesley, *piano*

As It Fell Upon A Day (Richard Barnefield) 1923

Marti Castle, *soprano*
Marci Morgan, *clarinet*
Robyn Hendriksen, *flute*

12 Poems of Emily Dickinson 1949-1950
- Nature, the gentlest mother
- There came a wind like a bugle
- Why do they shut me out of Heaven?
- The world feels dusty
- Heart, we will forget him
- Dear March, come in!
- Sleep is supposed to be
- When they come back
- I felt a funeral in my brain
- I've herd an organ talk sometimes
- Going to Heaven!
- The Chariot

Melissa Heath, *soprano*
Rachelle Hrncirik, *soprano*
Wendy Astle, *piano*

Intermission

Violin Sonata 1943

Andante semplice
Lento
Allegro giusto

Bryan Hernandez, *violin*
Erin McCardle, *piano*

Old American Songs, Set I 1950

The Boatmen's Dance
The Dodger
Long Time Ago
Simple Gifts
I Bought Me A Cat

Shane Warby, *baritone*
Jonathan Bowman, *piano*

Old American Songs, Set II 1952

The Little Horses
Zion's Walls
The Golden Willow Tree
At the River
Ching-a-ring Chaw

Meredith Taylor, *bass-baritone*
David Coombs, *piano*

Staff

School of Music Director	David Randall
Copland Festival Coordinator	Kory Katseanes
Copland Chamber Music Concert Supervisor	J. Arden Hopkin
Faculty Mentors	Lila Stuart-Bachelder Robin Hancock J. Arden Hopkin Julie Zumsteg

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Saxophone Quartets
November 2, 2000

Smiles and Chuckles	Harry Gee
Sensitivity	Chris Oedrick
Quartet No. 2 in G Major Op 18, #2 Scherzo Allegro	Beethoven/ Philip Nelso
All Through the Night	Arr. Conrad Allen
Prayers of the Children	Kurt Bestor / Neesha Nelson
Scherzo from String Quartet No 3 in Eb Minor Op 30	Tchaikovsky Bret Pimentel
String Quartet No. 1 in C Major	Shostakovich / Candi Cannon
The Goldrush Suite V. What Was Your Name in the States	Jack Marshall
Three Entertainments	Gordon Delamont
Nuages Scherzo	Eugene Bozza

Jazz Ensemble
November 2, 2000

Cabezas de Carne	Matt Harris
The Bunny Hop	Arr Gary Madsen
Lullaby of Birdland	Arr Gary Madsen
Spinning Wheel	Blood, Sweat & Tears Arr Adrian Drover
When Sunny get Blue	Marvin Fisher Arr Johnny Richards
This Can't Be Love	Arr Gary Madsen
Satin Doll	Duke Ellington Arr Bob Lowden
Tom Cat	Jay Chattaway
Travelin' Blues	Arr Dave Grusin
Elmer's Tune	Arr Gary Madsen

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 4, 2000 - 4:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Lauralea Otis
horn

Student of
Laurence Lowe

Assisted by
Amanda Nixon, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto No. 1 in D Major, K. 412 — W.A. Mozart (1756-1791)
    Allegro
    Rondo, Allegro

Sonata for Horn and Piano — Halsey Stevens (1908-1989)
    Allegro Moderato

Villanelle — Paul Dukas (1865-1935)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 4, 2000 - 7:30 P.M.
Madsen Recital Hall

GROUP FOR NEW MUSIC

Murray Boren, ***director***

Program

I. Living Room Music (1940) — John Cage (1912-1992)
  "Story"
  "End"

The Mike Hicks Performers

II. Cadenza for Solo Viola (1983) — Kryzsztof Penderecki (b 1933)

Jason Bonham, ***viola***

III. Silence Reigning (1992) — Stephen Jones (b 1960)

IV. For Toru (1996) — Lukas Foss (b 1922)

April Clayton, ***flute***
Bryan Hernandez, ***violin***
Jason Swigert, ***violin***
James Rhodes, ***viola***
Nathan Jasinski, ***cello***
Scott Daniels, ***contrabass***

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
PERFORMING ARTS SERIES

Saturday, November 4, 2000 - 7:30 P.M.
de Jong Concert Hall

SHANAHY

Caluim Iain, Raigmore, Flesh Market Closed
New St. George, Morrisons
Arthur Darley's Jig, Pinch of Snuff
Lads of the Fair
If Ever You're Mine
O'Carolan's Welcome, Castle Kelly
Finnegan's Wake
Scarce O'Tatties, The Panda, The Herring Wife
Lisdonfarne, Galla-Waters
Trip to Balleymena, The Poisoned Dwarf, Kelsey's Wee Reel
Heiland Laddie Set

UTAH PIPE BAND

Fanfare
Drum Salute
Scotland the Brave
Dance: Highland Fling
A-Band Medley
Dance: Flora MacDonald
B-Band Medley
Green Hills of Tyrol / When the Battle's Over
Highland Cathedral
Jig Set
Dance: Sword Dance
Amazing Grace

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music
Student Showcase

Saturday, November 4, 2000 - 7:30 P.M.
Melanie Bastian Home

Program

Headlong Dan Moor/Matt Brinton

Kevin Meyer, ***marimba***
Joe Center, ***steel pan***

"Only a Rose" from *Desert Song* Rudolf Frimel/Brian Hooker
(1879-1972)

Timothy Workman, ***tenor***
Heidi Sorensen, ***piano***

"Tonight, tonight" from *West Side Story* Leonard Bernstein/Acoustix
(1918-1990)
"Blackbird" The Beatles

Timothy Workman, ***tenor***
Joel Gillespie, ***tenor***
Rex Kocherhans, ***baritone***
Tad Harris, ***bass***

Horn Concerto No. 1 in D Major, K. 412 W.A. Mozart
Second Movement (1756-1791)

Lucy Hall, ***horn***
Amanda Moody Nixon, ***piano***

"My Heart is in the East" Aaron Copland
"Vocalise" (1900-1990)

Marti Castle, ***soprano***
Heidi Sorensen, ***piano***

Concerto in G Minor Max Bruch
Third Movement (1838-1920)

Melissa Price, ***violin***

Islamey ("Oriental Fantasy") Mily Balakirev
(1837-1910)

Amanda Moody Nixon, ***piano***

Kevin Meyer, Freshman, Music Education, Sioux Falls, SD
C. H. Nye Scholarship, Ron Brough, Percussion Teacher

Kevin performed as the First Chair in the South Dakota All State Band, and as timpanist with the All State Orchestra and All State Jazz Band. Someday, he hopes to have his own drum and bugle corps with high standards, and to perform professionally with a band, orchestra, or jazz combo.

The Nye Scholarship has enabled Kevin to concentrate on his studies this year, which he particularly appreciates. In his spare time, he also enjoys golf.

Joe Center, English Education, Dover, Ohio

Joe performed with the sextet-touring group Panoramic Steel as a freshman, and is currently putting together a CD of world music with two graduates from the BYU School of Music. He was once the top runner in the state of Ohio in the 400m and the 800m events. He enjoys music, but is majoring in English because he hopes to be a high school English teacher and to publish a novel someday. He is financing his education, in part, as a BYU Information telephone operator.

Timothy Workman, Junior, Vocal Performance, St. George Utah
Robert C. Bowden Scholarship, Arden Hopkin, Voice Teacher

A member of the University Singers since he was a freshman, Tim recently performed as "Monostatus" in the fall opera, *The Magic Flute*. He finds tremendous joy in sharing the spirit of music with others. At the International Barbershop Convention last year, Tim's quartet placed fourth out of 27 quartets from around the world. He enjoys sports, especially golf and basketball.

Since he has three siblings in college and a brother on a mission now, the Bowden Scholarship has been a special blessing this year. Tim is funding his own education, and his scholarship has allowed him the time to participate in *The Magic Flute*, while concentrating on his studies.

Lucy Hall, Freshman, Horn Performance, Iowa City, Iowa
Yeo Bai Lee Horn Scholarship, Laurence Lowe, Horn Teacher

Lucy performed in the Iowa All-State Orchestra all four years of high school, and was selected as first chair horn player her senior year. She particularly enjoys performing in groups.

Because she is financially responsible for supporting much of her own education, the Lee scholarship has allowed her to focus on her studies. She would like to play in a professional orchestra someday, and enjoys making scrapbooks.

Marti Marie Castle, Graduate Student, Vocal Performance, Pasadena, California
School of Music Graduate Scholarship, Arden Hopkin, Voice Teacher

Marti holds a Bachelor of Music in Vocal Performance from California State Univiversity, Los Angeles, and has enjoyed an extensive professional career in music before coming to BYU. She has soloed with the Los Angeles Philharmonic and Los Angeles Master Chorale. She has performed in many operas and the musical theater. She was also chosen as the chorister for *The Three Tenors* concert in Dodger Stadium.

She currently works as a Graduate Assistant for the BYU Vocal Department, teaches Basic Vocal Skills (Music 111R) and private lessons (Music 160R). She enjoys reading, hiking, camping and driving. Marti has two children, Daniel, 22, who is on a mission in Argentina, and Katie, 20.

Melissa Price, Junior, Violin Performance, Sandy, Utah
Glenna Jennings Ware Scholarship, Vesna Gruppman, Violin Teacher

A three-time winner of the MTNA State String Competition, Melissa recently soloed with the Utah Symphony. She has toured with performing groups in the Western United States, Russia, Canada, and Western Europe. She has placed four times in the Utah State Fair.

The Ware Scholarship has enabled Melissa to devote her time this year to her goals in music and education. In her future career, she hopes to influence the lives of others through performances and teaching.

Amanda Moody Nixon, Graduate Student, Piano Performance and Pedagogy
E. Mona Smith Scholarship, Irene Peery-Fox, Piano Teacher

A student of Dr. Peery-Fox since age 11, Amanda has also studied at the Gnesin Institute in Moscow, Russia. A fourth place winner at the Jr. Gina Bachauer International Piano Competition, she has soloed several times with the Utah Symphony, Utah Valley Symphony, BYU Philharmonic Orchestra, and the Utah Valley Youth Symphony. In 1995 through 1996, as Miss Utah, she won the overall highest talent score at the Miss America Pageant.

She accompanies extensively, including four opera productions, hundreds of instrumentalists, and the Metropolitan Opera auditions in Salt Lake City. With her family, she has recorded six albums of family-oriented music composed by her father, Del Moody.

She was awarded the E. Mona Smith Scholarship as the winner of an annual competition at BYU. Because of the scholarship, she decided to continue directly to her masters degree. After graduation in August 2001, she hopes to take a break from school and continue teaching private lessons, using her talents to bless others.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Tuesday, November 7, 2000 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL
Murray Boren
composer

Guest artists
Susan Alexander, *soprano*
Glen Nelson, *poet*
The Friends of Music Chamber Ensemble

Program

I. My Children
  first-Levi
  middle-Emma
  last-Noah

II. Seven Sisters
  1. Elaine
  2. Ana Maria
  3. Luisa
  4. Christina and Suki
  5. Retta
  6. Carolee
  7. Three Elizabeths

III. Afterwards
  1. After St. Luke 7:38
  2. After St. Luke 13:13
  3. After St. John 8:11

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BYU School of Music · College of Fine Arts and Communications presents:

VOCAL POINT

"Goodbye La Vell"

7:30 pm Tuesday, November 7

de Jong Concert Hall, Harris Fine Arts Center

UP CLOSE AND PERSONAL
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Riot at Flo's Cafe (Oct. 13–Nov. 11), Annie (Nov. 24–Dec. 23),
The Odd Couple (Jan. 5–Feb. 12), Forever Plaid (Feb. 16–Mar. 26)
Dairy of Anne Frank (Mar. 30–May 7), The Sound of Music (June 1–July 9),
Hope Springs Eternal (July 13–Aug. 20), The Music Man (Aug. 24–Oct. 1),

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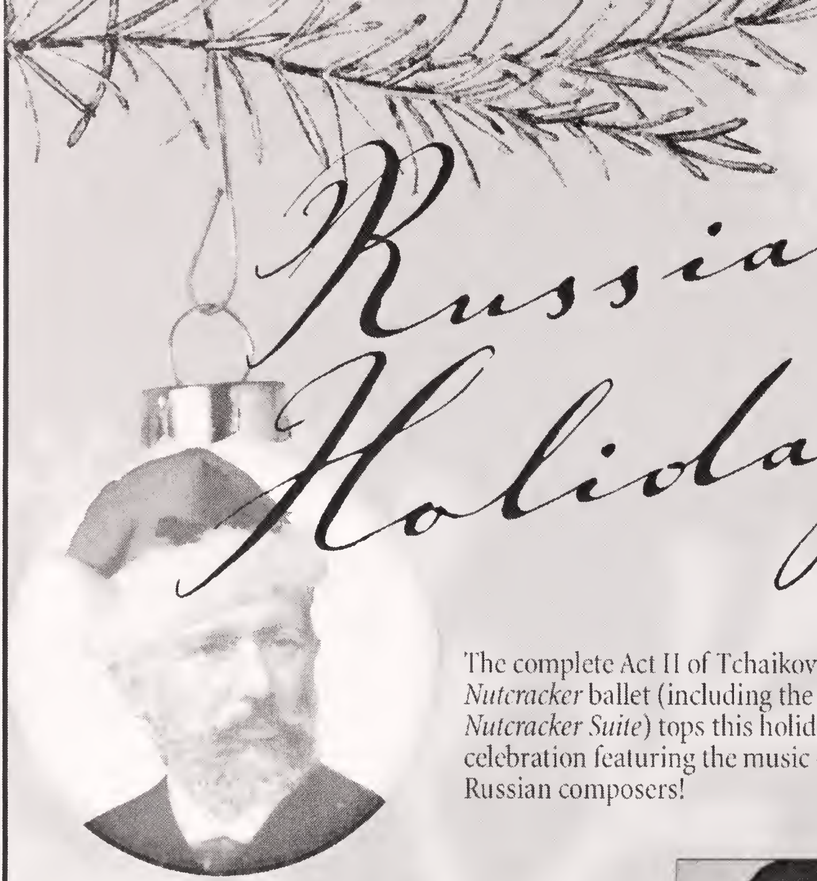
The School of Music

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and of the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit and shape character. With this power music civilizes and invigorates any society in which it is cultivated.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble performance. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas. Finally, every student learn in not only a variety of situations—private lessons, small seminars, multi-media labs, and large lectures—but also through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability, using good judgement and common sense, to make right choices leading to a life filled with learning and service.

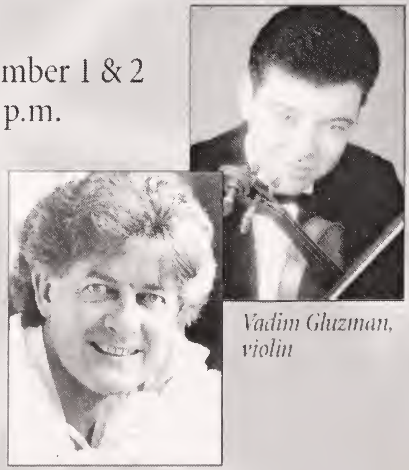


Russian Holiday

The complete Act II of Tchaikovsky's *Nutcracker* ballet (including the entire *Nutcracker Suite*) tops this holiday celebration featuring the music of great Russian composers!

Friday & Saturday, December 1 & 2
Abravanel Hall, 8 p.m.

Guest conductor James Judd leads the orchestra in Prokofiev's *Lieutenant Kije* Suite and violinist Vadim Gluzman stars in Glazunov's ravishing *Violin Concerto*.



Vadim Gluzman, violin

James Judd, conductor

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UTAH SYMPHONY
Keith Lockhart, Music Director

The Brigham Young University School of Music kicks off with

VOCAL POINT

performing:

"Goodbye LaVell"

De Jong Concert Stadium
3 November, 2000
7:30 P.M.

Vocal Point
is:

Christian "End Zone" Anderson
Joe "Wide Out" Battrick
David "Goalpost" Gale
Joe "Spike" LeBaron
Alex "Right Guard" Leeman
Kwan "Show Me the Money" McComas
Ryan "Quarterback Controversy" Palmer
Matt "Sack" Stevens
Tandy "Water Boy" Whitaker

Director/Advisor: Jim "Two Minute Warning"Anglesey
Sound: Vaughn "Huddle" Armstrong,

Almost all songs arranged by Vocal Point and former Vocal Point Members

This concert is unofficially licensed by the NCAA
No stage hands were tackled during the making of this performance.

Check out our Vocal Point fan gear on sale now in the lobby.

Thank you sincerely for all your support. You keep us singing!

Vocal Point would like to thank the following:

Hal Wing
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Jimmy Franklin/Theresa Ellis
Matt Avery
Jim Steele
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Lisa Lobb
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Cole Porter
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Wings
The Fugitive
Run Joe Run
See Dick Run
Running Backs
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Sesame Street
Walt Disney
Walt Whitman
Slim Whitman
Diamond Rio
Baseball players
Football players
Olympic competitors
Marsha Baird
Rulon Gardner
Rulon T. Burton
Richard Burton
Survivor
15 minutes of Fame
One Hit Wonders
Linda Carter
Dixie Carter
Whistling Dixie
South Bend
Great Rivalries
Iron Chef
Bobby Flay
Emeril Lagasse
Norm Chow
Robbie Bosco
Nestle’s Quik
Quick Draw McGraw
Tim McGraw
Faith Hill
Hill Street Blues
Blue’s Clues
Barney
Don Knotts
Knotts Berry Farm
Farm Teams
Team Spirit
Celebration Penalties
Kool and the Gang
Captain Kool and the Kongs
Michael Lembeck
Michael Medved
John McCain
Campaign Finance Reform
Colorforms
Color Me Bad
Bad Medicine
E.R.
Chicago Hope
David E. Kelly
Michelle Pfieffer
Ladyhawk
Stephen Hawking
The Daily Universe
The Daily Herald
Steve Young
Itula Mili
Rob Morris
Chad Lewis
Jenna Lewis
Jenna Elfman
Danny Elfman
Keebler
Cookie Monster
Cookie Dough
Who Wants to Be a Millionaire
Regis Philbin
David Letterman
Subway Series
Subway Sandwiches
Wendy’s
George Wendt
Becker
Everybody Loves Raymond
Ray of Light
Touched by An Angel
Divine Comedy
Donny & Marie
Orson Scott Card
Dave Wolverton
George Lucas
"Weird" Al Yankovic
Old Weird Harold
Bill Cosby
Eye Spy
Get Gephardt
Get Smart
Smarties
It’d be smart to name the stadium after LaVell

Thanks to our families and friends. Thanks to each one of you for coming tonight.

And of course, a sincere THANK YOU to LaVell Edwards, for all you’ve done for BYU, and for building dreams without a net.

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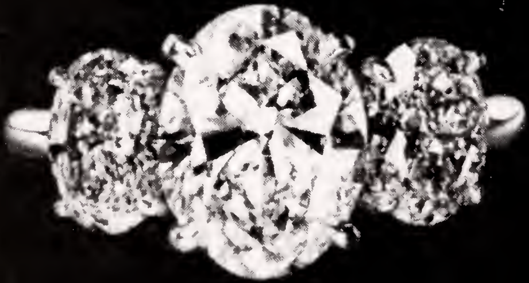

GOLDESIGN

BRIGHAM'S LANDING PROVO 377-3040

THE LINEUP

Joseph "Spike" LeBaron

Over the past several years of playing football, Joseph has learned a few valuable lessons. Never tackle your wife or anyone's mother. Never play tackle football with any hard objects in your pocket, like a pocket knife or can of beef stew. Finally, ALWAYS put that little league football team on your resume. It show that at least as a kid, you were a tough little sucker.

Christian "End Zone" Anderson

I don't play football, and I'm not going to pretend like I do.

Ryan "Quarterback Controversy" Palmer

Ryan was well on his way to stardom in little league until he lost sight of his goal and traded it in for a crush on Marcia Brady and three bowls of Corn Chex everyday after school. The extra 20 lbs heavily penalized his body and his ego. It has been a long tough road, but he has since regained his focus and is looking for lifelong success starting with a good long basking in the Vocal Point limelight.
P.S. He also loves his mother and his wife Michelle.

After the performance come have some ice cream at the BYU Creamery on Ninth

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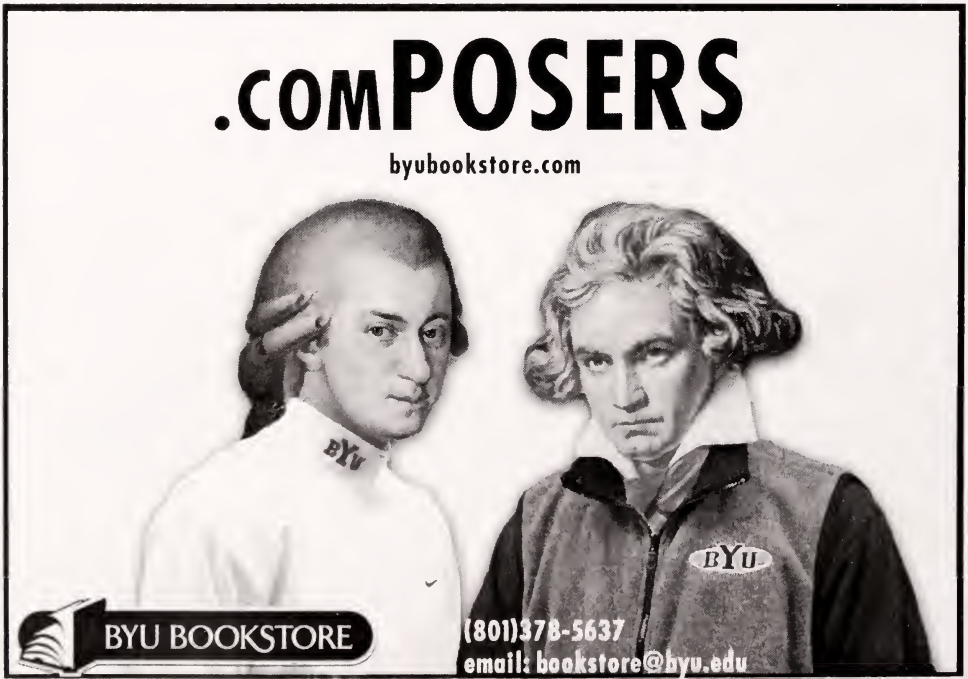
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THE LINEUP

Alex "Right Guard" Leeman

Born at a very early age, Alex's first love was interpretive dance. It was only a matter of time before those fast moving feet would take the world of football by storm. Triumph turned to tragedy, however, as Alex showed the nation first-hand the dangers of running with scissors. Let's just say he cut left, then right, one too many times.

Kwan "Show Me the Money" McComas, Jr.

Let's just make it known, Kwan's life has, is and ever will revolve around the sport of football. His first spoken words were, "hut, hut, hike!" Only after hearing the National Anthem sung at many a football game was his intrest in singing (and subsequently a multi-million dollar, professional singing career) made manifest.

Joseph "Wide Out" Battrick

Joe's extensive employment of sesquepedalians and other eccentric vocabulary proved to be a serious impediment to ability to communicate plays to his teammates, and he was subsequently benched for a less literate quarterback. Despondant over the failure of his gridiron dream, he joined the pep squad and found surcease in the arms of a beautiful, blond, and suprisingly intelligent cheerleader. She dumped him for the new starting quarterback three days later.
Joe is currently single.

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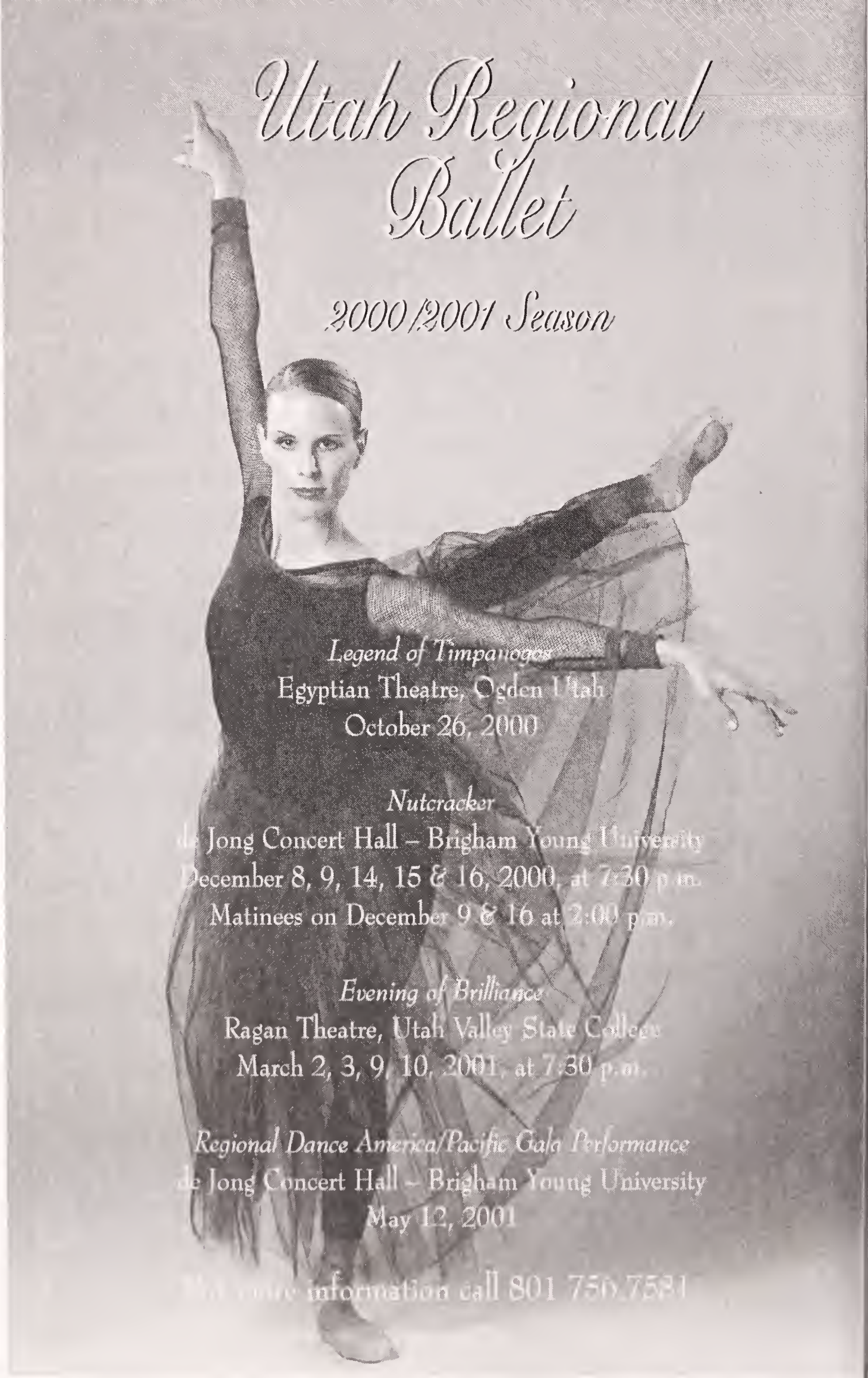
MOA

THE LINEUP

Tandy "Water Boy" Whitaker
Tandy's football career began and ended in 5th grade when upon reception of a hail mary at recess at Carl Sandberg Elementary School in Littleton Colorado, he was knocked unconcious and never fully recovered. Since that time he hums to himself alot and has problems dressing himself in the morning.

Matt "Sack" Stevens
Indeed football is life and Matt's life has nearly been a perfect reflection of that chief truth. Matt is a born leader and his lifetime position as quarterback began at the earliest of ages when he started talking with the most beautiful first words of "Blue 42, Hut, Hut, Hike!" Of all the numerous honors, awards, and championships he has captained, his finest hour came in the closing seconds of the epic Cereal Bowl of '84 as he threw a lofting touchdown to Tandylion Boomershine. He loves the game and his mama!

David "Goalpost" Gale
Giving up a starting position with the Canadian National Football League's little known Northern Saskatchewan team the "Gnawing Turtles," David has opted to nestle his shell within the protection of the Cougar's ever watchful eye AND diligent campus cops who don't let him rollerblade even on a street that could possibly *lead* to the university. -whew- However, he holds no bitter feelings or ill will even after multiple harassing remarks and pointed fingers at his thick sideburns.
P.S. He loves his mother.



Utah Regional Ballet

2000/2001 Season

Legend of Timpanogos
Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 750 7581

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Percussion Ensemble and
Panoramic Steel
Friday, November 10

BYU Singers & Concert Choir
Friday, November 10

Wind Symphony
Wednesday, November 15

Philharmonic Orchestra
Thursday, November 16

Men's Chorus &
Women's Chorus
Fri.–Sat., November 17-18

Synthesis
Wednesday, November 29

A Celebration of Christmas
Fri.–Sat., December 1-2
2 p.m. matinee, Dec. 2

University Chorale
Tuesday, December 5

Q'd Up:
Faculty Jazz Quintet
Wednesday, December 6

Visit the HFAC Web Page at http://www.byu.edu/hfac
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THE COACH

In his 28 seasons as BYU's head football coach, LaVell Edwards has left his mark not only on BYU, but on college football around the country. LaVell's teams have thrown over 11,000 passes for more than 100,000 yards–that's over 56 miles. He has coached teams in the Fiesta, Cotton, Holiday, Tangerine, Citrus, Copper, Aloha, Liberty, Freedom, All-American, and Motor City bowls. With over 250 wins, including a National Championship, it's easy to say that LaVell is one of college football's all-time greats.

Few know that LaVell Edwards began his coaching career as a motivational singer. Before building one of the most prolific passing offenses in history, LaVell believed the best way to encourage his players was to sing to them from the sidelines. LaVell became famous throughout the west for his classic renditions of *Take Me Out to the Bowl Game* and *Hit Him, Baby, One More Time.* Sadly the Cougar Crooner, as he is known, recently informed the world that he is retiring from football to devote all of his time to his musical career. LaVell, we'll miss you.

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Tom Durham
Geralyn Giovannetti
Vesna Gruppman
Rosalind Hall
Brian Harker
Deanna Helquist
Michael Hicks
William Holman
Arden Hopkin
Jerry Jaccard
Gordon Jessop
Steven Johnson
Stephen Jones
Kory Katseanes
Susan Kenney
Stephan Lindeman
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Lawrence Vincent
Julie Zumsteg

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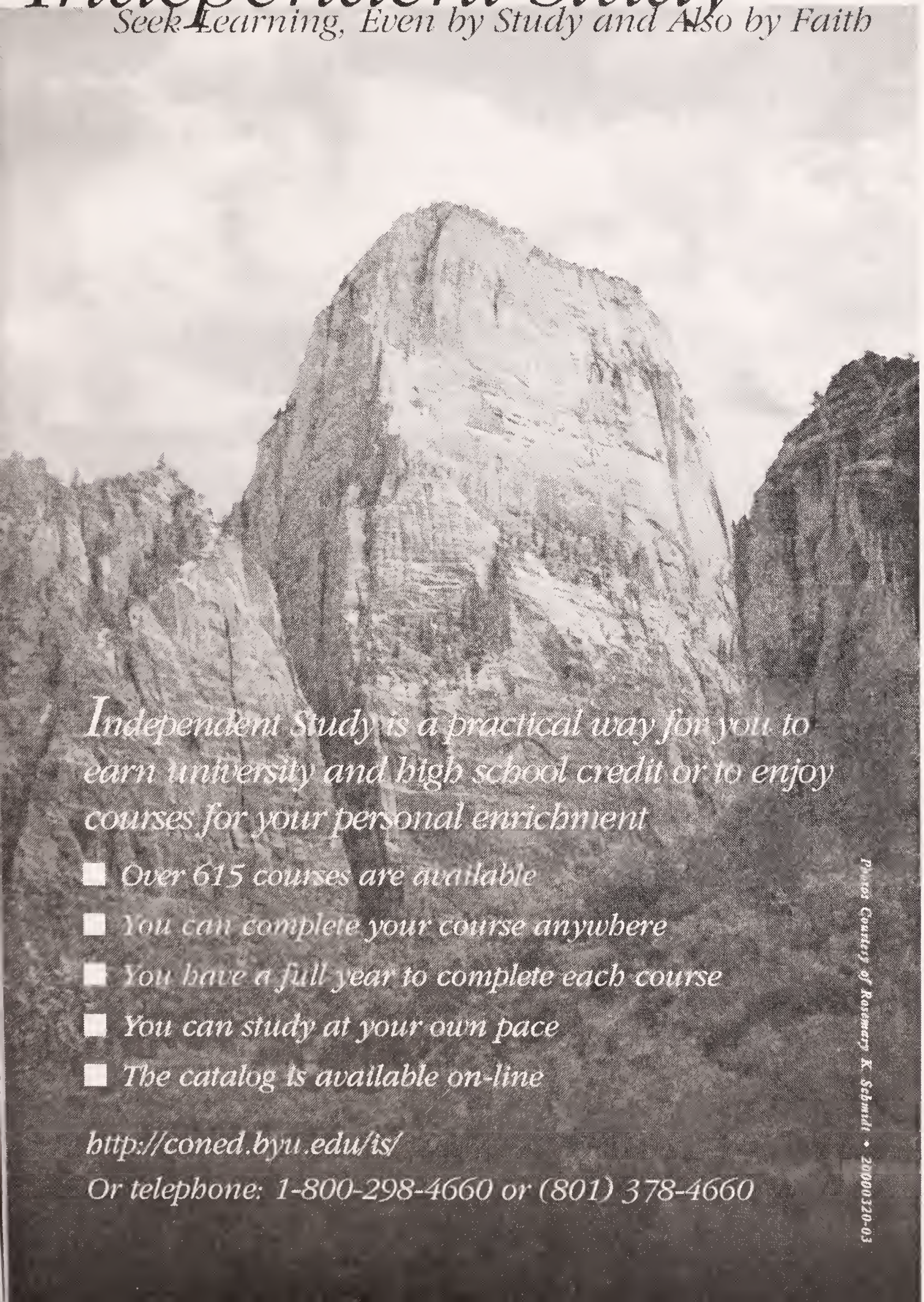

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Madsen Recital Hall

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"Dam Your Ears"

Students of
Michael Hicks
Murray Boren
David Sargent
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Program

yashapheh	Meredith Taylor
Three Movements in an Abandoned Thatre	Dave M. Madden
I. The Player	
II. The Room	
III. The Piece	
When We Two Parted	Arthur G. Moore text by Lord Byron
Billiards	Darrell Brown
A Dance of Things You Think You See Happenning When You Are Asleep	Ben Sabey
Observing Nature	Ben Sabey
Scherzo	Brad Schmidt
Fantasy for Organ	Meredith Taylor
Scary Brass	Rebeca Peterson
Metallic Fanfare	Kathy Denos
Hiccups and Sneezes	Chris Bacon

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Thursday, November 9, 2000 -- 7:30 P.M.
Madsen Recital Hall

NOCHE FLAMENCA

Featuring
Stephen Dick, ***guitar***
Katerina Tomás, ***dance***

Program

Paseos Iguales	Bulerías
Ritmo Havana	Guajíras
Fiesta Primavera	Fandango
Gitana	Tientos
Naranjas Amargas	Bulerías
Recuerdos (dedicada a Federico Garcia Lorca)	Peternas
Cuesta de Gomerez	Granainas
Un Aire Simpático	Soleares/Bulerías
Al Que Quiere	Tango
Ojalá	Alegrías
¡Rumba Ya!	Rumba

All compositions and choreography by Stephen Dick and Katerina Tomás, respectively, except *Peteneras*, arranged by Paco Peña.

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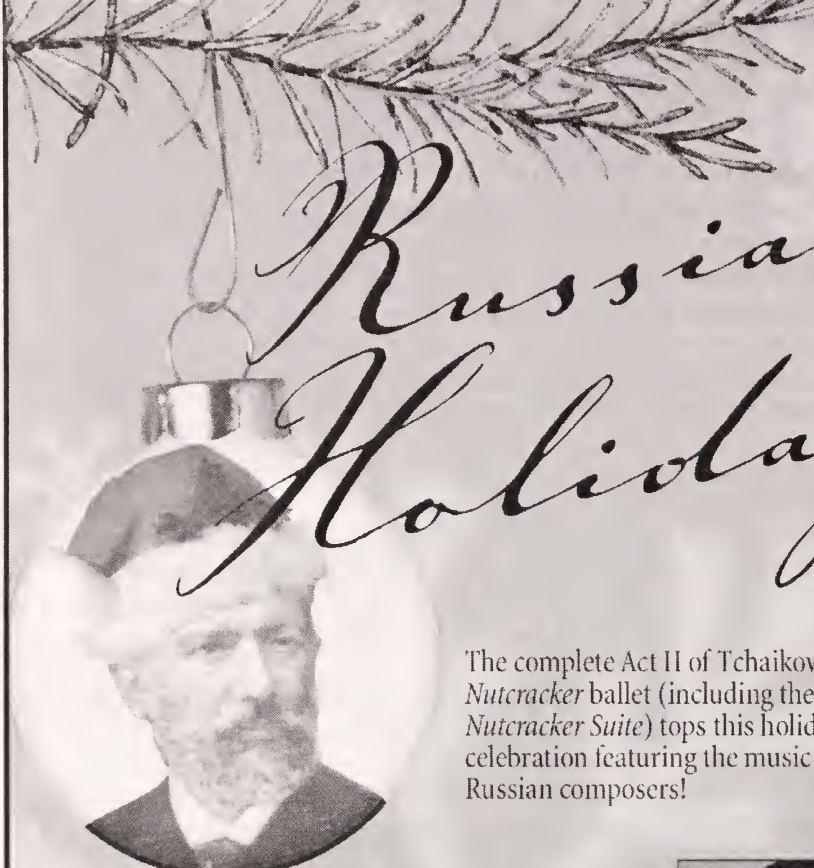
The School of Music respects and celebrates the historic position of music at the heart of a liberal education and of the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit and shape character. With this power music civilizes and invigorates any society in which it is cultivated.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble performance. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas. Finally, every student learn in not only a variety of situations—private lessons, small seminars, multi-media labs, and large lectures—but also through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability, using good judgement and common sense, to make right choices leading to a life filled with learning and service.



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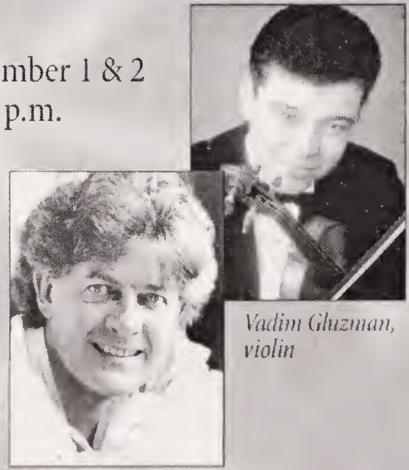

Vadim Gluzman, violin

James Judd, conductor

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A Choral Fanfare John Rutter
(b. 19 45)

Blow up the trumpet in the new moon:
Even in the time appointed,
And upon our solemn feast day.
For this was made a statute for Israel,
and a law of the God of Jacob. -- Psalm 81

All Night Vigil, Op. 37, nos 1, 3, 6

O Come, Let Us Worship Sergei Rachmaninoff
(1873-1943)

Come, let us worship before the Lord our Maker.
O come, let us worship and fall down before the Lord Christ, our God and Maker.
O come, let us worship and fall down and kneel before the Very Christ, our God and Maker.
O come, let us worship and fall down before him.

Blessed is the Man

Blessed is the man that hath not walked in the counsel of the ungodly.
For the Lord knoweth the way of the righteous, but the way of the ungodly shall perish.
Serve the Lord with fear, and rejoice unto him with reverence.
Blessed are all they that put their trust in him.
Arise, O Lord, and save me, O my God.
Salvation belongeth unto the Lord and thy blessing is upon thy people.
Glory be to the Father, Son, and Holy Spirit, both now and ever and to ages of ages. Amen.
Glory be to thee, O God. Alleluia.

Ave Maria

Ave Maria, gratia plena	Hail Mary, full of grace,
Dominus tecum,	The Lord is with thee,
Benedicta tu in mulieribus,	Blessed art thou among women,
Et benedictus fructus ventris tui,	And blessed is the fruit of thy womb,
Jesus.	Jesus.
Sancta Maria, mater Dei,	Holy Mary, Mother of God,
Ora pro nobis peccatoribus,	Pray for us sinners,
Nunc et in hora mortis.	Now and at the hour of our death.
Amen.	Amen.

Three Songs of Hope

Lark Aaron Copland
(1900-1990)

O Lark, from great dark arise!
O Lark of Light, from great dark arise!
O Lark of Light, O Lightness like a spark,
Shock ears and stun our eyes singing the great dayrise!
O Believer, Rejoicer, Say, before Evidence of Day,
The Sun is risen!
Where no Sun is, Come loudly in the air!
Let ear and eye prepare to see and hear, truly to see and hear,
To hear thy three-fold welcome in the air,
To see all dazzle after long despair,
To see what none may see now, Singer, Singer, fair!
O Lark, alert, O Lark alive, O lovely, lovely, chanting, arrow lark,
Sprung like an arrow from the bow of dark, O Lark, arise!
Sing the dayrise, the great dayrise! Ah! --Genevieve Taggard

Shane Warby, ***baritone solo***

Sure on this Shining Night Z.Randall Stroope
(b. 1953)

Sure on this shining night of star made shadows round,
Kindness must watch for me this side the ground.
The late year lies down the north,
All is healed, All is health.
High summer holds the earth on this shining night,
All is healed, All is health. Hearts all whole.
Sure on this shining night, I weep for wonder wand'ring
Far alone of shadows on the stars. --James Agee (1909-1955)

Life Has Lovliness to Sell James Quitman Mulholland

Life has lovliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children's faces looking up,
Holding wonder like a cup.

Life has lovliness to sell,
Music like a curve of gold,
And for your spirit's still delight,
Holy thoughts that star the night.
Scent of pine trees in the rain,
Eyes that love you, Arms that hold.

Life has lovliness to sell,
Spend all you have for loveliness.
Buy it, never count the cost;
For one white singinghour of peace,
Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.
--Sara Teasdale

Laurence Lowe, ***horn***

Hymns of Refuge

O God Our Help in Ages Past Rhonda Woodward

O God our help in ages past, our hope for years to come,
Our shelter from the stormy blast, and our eternal home!

Under the shadow of Thy throne, Thy saints have dwelt secure;
Sufficient is Thine arm alone, and our defense is sure.

Before the hills in order stood, or earth received her frame,
From everlasting Thou art God, to endless years the same.

A thousand ages in Thy sight are like an evening gone;
Short as the watch that ends before the rising sun!

O God our help in ages past, our hope in years to come,
Be Thou our guard while life shall last, and our eternal home.
---Isaac Watts (1674-1748)

Recessional Shaker Hymn
arr. William Hawley

Not one sparrow is forgotten,
E'en the raven God will feed;
And the lily of the valley
From His bounty hath its need.
Then shall I not trust Thee, Father,
In Thy mercy have a share?
And through faith and prayer, my Mother,
Merit Thy protecting care?

There is a Balm in Gilead — Spiritual / arr. Benjamin Harlan

There is a balm in Gilead to make the wounded whole.
There is a balm in Gilead to heal the sin-sick soul.
Sometimes I feel discouraged, and think my work's in vain,
But then the Holy Spirit revives my soul again.
If you can't preach like Peter, if you can't pray like Paul,
ust tell the love of Jesus, and say he died for all.
There is a balm in Gilead to make the wounded whole.
There is a balm in Gilead to heal the sin-sick soul.

He's Got the Whole World in His Hand — Spiritual / arr. Malcolm Sargent

American Folk Songs

Oh! Susanna — Stephen Foster / arr. Mark Hayes
Shenandoah — arr. Richard Nance
Love and Pizen — arr. Kirke Mechem

On Springfield mountain there did dwell
A lovely youth, I knowed him well.
This lovely youth one day did go
Down to the meadow for to mow.
He mowed and mowed and then did feel
A pizen sarpint bite his heel.
They took him home to Molly dear,
Which made her feel so very queer.

Now Molly had two ruby lips,
With which the pizen she did sip.
But Molly had a rotten tooth,
And so the pizen killed them both.
Come all young girls and shed a tear,
For this young man who died right here.
So all young men this warning take,
Don't you get bit by no rattle snake.

Intermission

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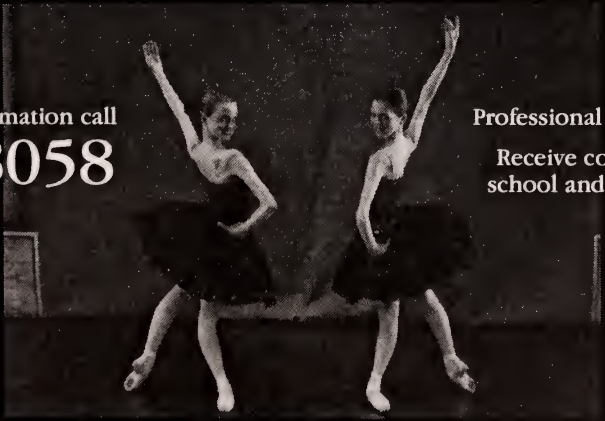

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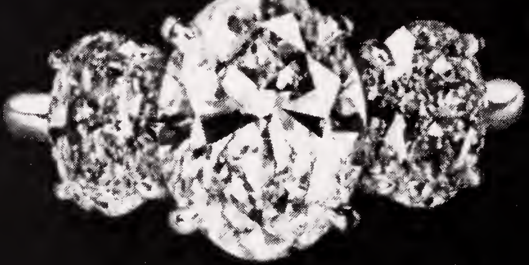

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BYU Singers
Ronald Staheli, ***conductor***

I

Thou, O Jehovah Abideth Forever
Aaron Copland
(1900-1990)

With Joy We Will Sing
Einojuhani Rautavaara
(b. 1928)

Jubilate Deo
László Halmos
(b.1909)

Make a joyful noise to God, all nations: sing the honor of His name,
Come and hear God's works, all who fear Him,
And I will tell you what He has done for my soul. Alleluia.

See What the End Is Gonna Be
African-American Spiritual
arr. R. Staheli

II

What Stood Will Stand
Paul Halley
(b. 1952)

What stood will stand, though all be fallen,
The good return that time has stolen.
Though creatures groan in misery,
Their flesh prefigures liberty
To end travail and bring to birth
Their new perfection in new earth. Alleluia.
Let the trees of the wood all sing, And every field rejoice,
Let praise rise up out of the ground like grass.
What stood, whole in ev'ry piecemeal Thing that stood,
will stand though all Fall—field and woods and all in them
Rejoin the primal Sabbath's hymn. Alleluia.
—Wendell Berry, from Sabbaths

i thank You God for most this amazing day
Eric Whitacre
(b. 1970)

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any—lifted from the no
of all nothing—human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)
—e.e. cummings

III

Salseo
Oscar Galiàn
(b. 1960)

Tangueando
Oscar Escalada

Las agachadas
Aaron Copland

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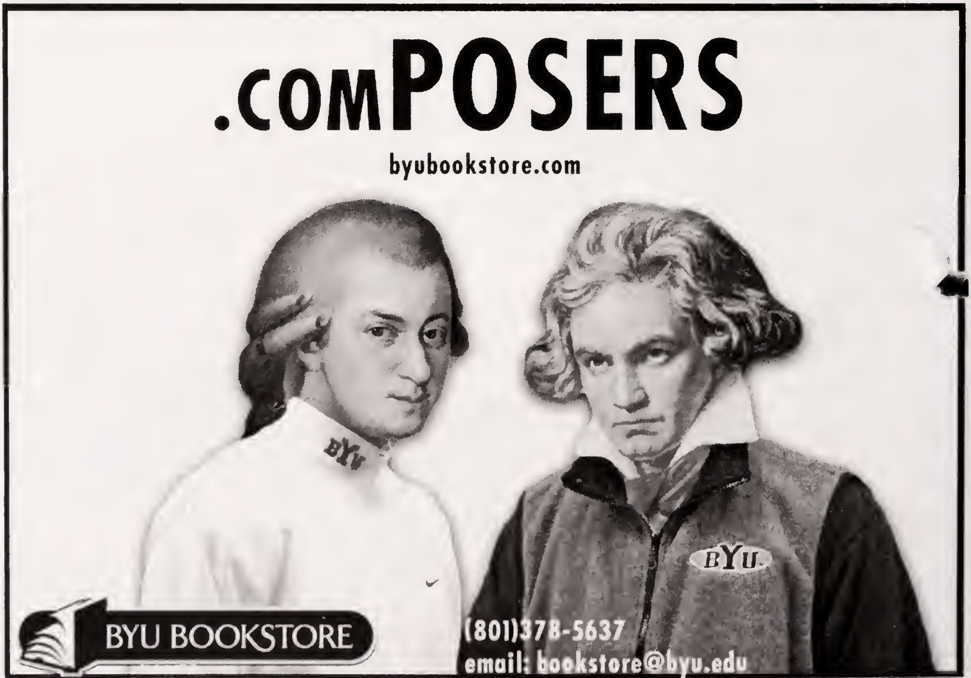
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IV

Penitential Psalms, no. IV — Alfred Schnittke

My soul, my soul, why are you in a state of sin?
Whose Will is it that you obey? Why are you so insanely restless?
Rise up! Abandon everything and weep bitterly over your deeds
up to the moment of your death: for then it will be too late to shed tears.
My soul, consider the bitter hours of fear and horror,
the eternal torment which awaits the sinner.
But rejoice, my soul, and cry out for evermore:
Merciful God, save me!

Psalm XCV, from Three Psalms — Merrill K. Bradshaw (1929-2000)

O come, let us sing unto the Lord:
Let us make a joyful noise to the rock of our salvation.
Let us come before His presence with thanksgiving,
and make a joyful noise unto Him with psalms.
For the Lord is a great God, and a great King above all gods.
In His hand are the deep places of the earth: the strength of the hills is His also.
The sea is His, and He made it: and His hands formed the dry land.
O come, let us worship and bow down: let us kneel before the Lord our maker.
For He is our God; and we are the people of His pasture, and the sheep of His hand.

Penitential Psalms, no. VIII — Alfred Schnittke (b. 1934)

If you wish to overcome unending sorrow
be not sorrowful over any earthly thing.
If you are struck or dishonored or exiled
be not sorrowful but rejoice.
Be sorrowful only when you have sinned,
but even then in moderation.
Then you will not despair and will not destroy yourself.

V

Ching-a-Ring Chaw	Aaron Copland
Long Time Ago	Aaron Copland
I Bought Me a Cat	Aaron Copland
Stomp Your Foot, from The Tender Land	Aaron Copland

VI

Jabula Jesu / Kpanlongo — African Folk Songs
arr. Derek Bermel / Stephen Hatfield

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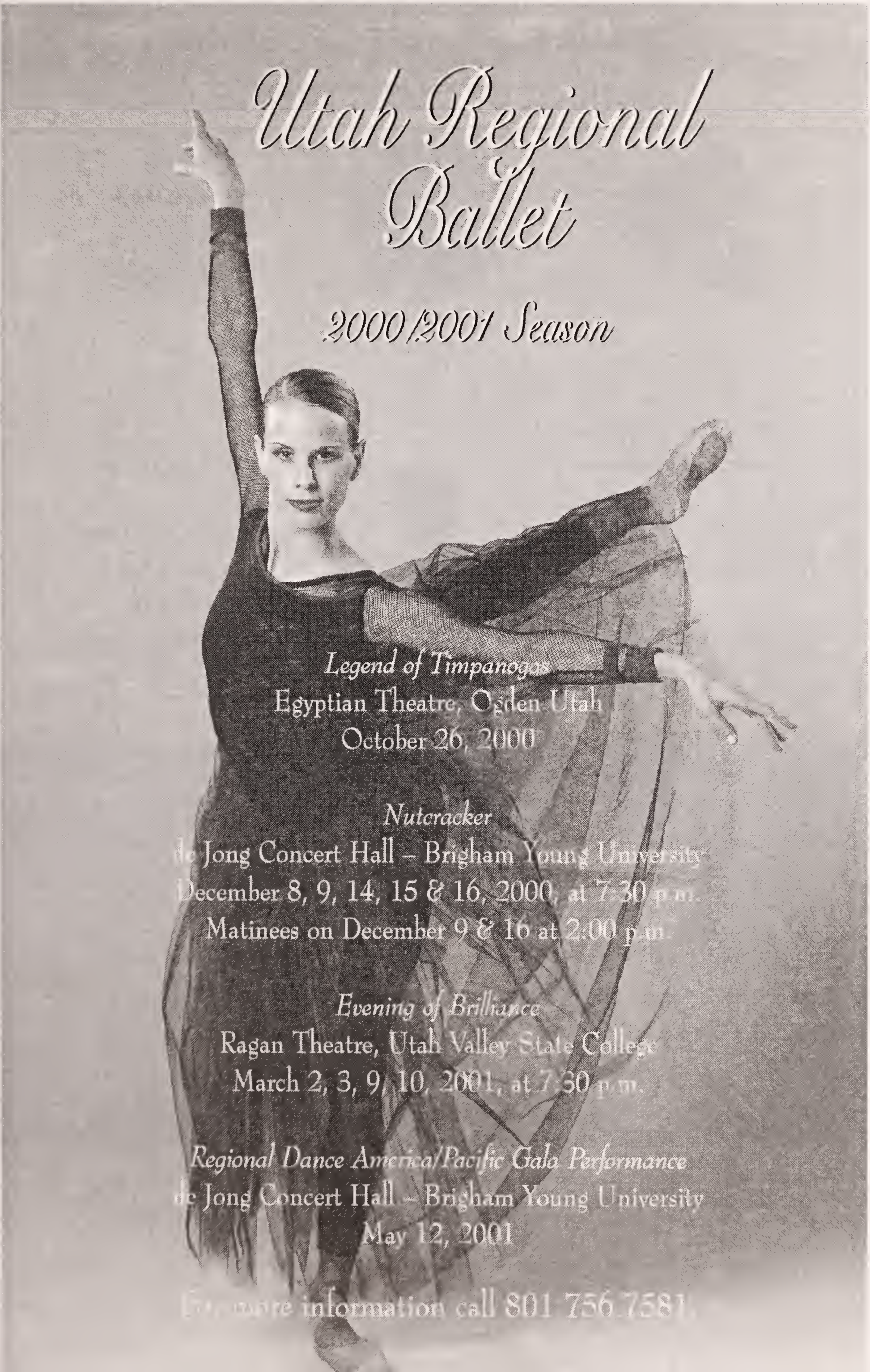

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2000/2001 Season

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Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
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Synthesis
Wednesday, November 29

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Fri.–Sat., December 1-2
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Don Cook
Tom Durham
Geralyn Giovannetti
Vesna Gruppman
Rosalind Hall
Brian Harker
Deanna Helquist
Michael Hicks
William Holman
Arden Hopkin
Jerry Jaccard
Gordon Jessop
Steven Johnson
Stephen Jones
Kory Katseanes
Susan Kenney
Stephan Lindeman
Hayle Lockwood
Larry Lowe
Dale Monson
Iren Perry-Fox
Don Peterson
Paul Pollei
Harrison Powley
Clayne Robison
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Larry Shumway
Christian Smith
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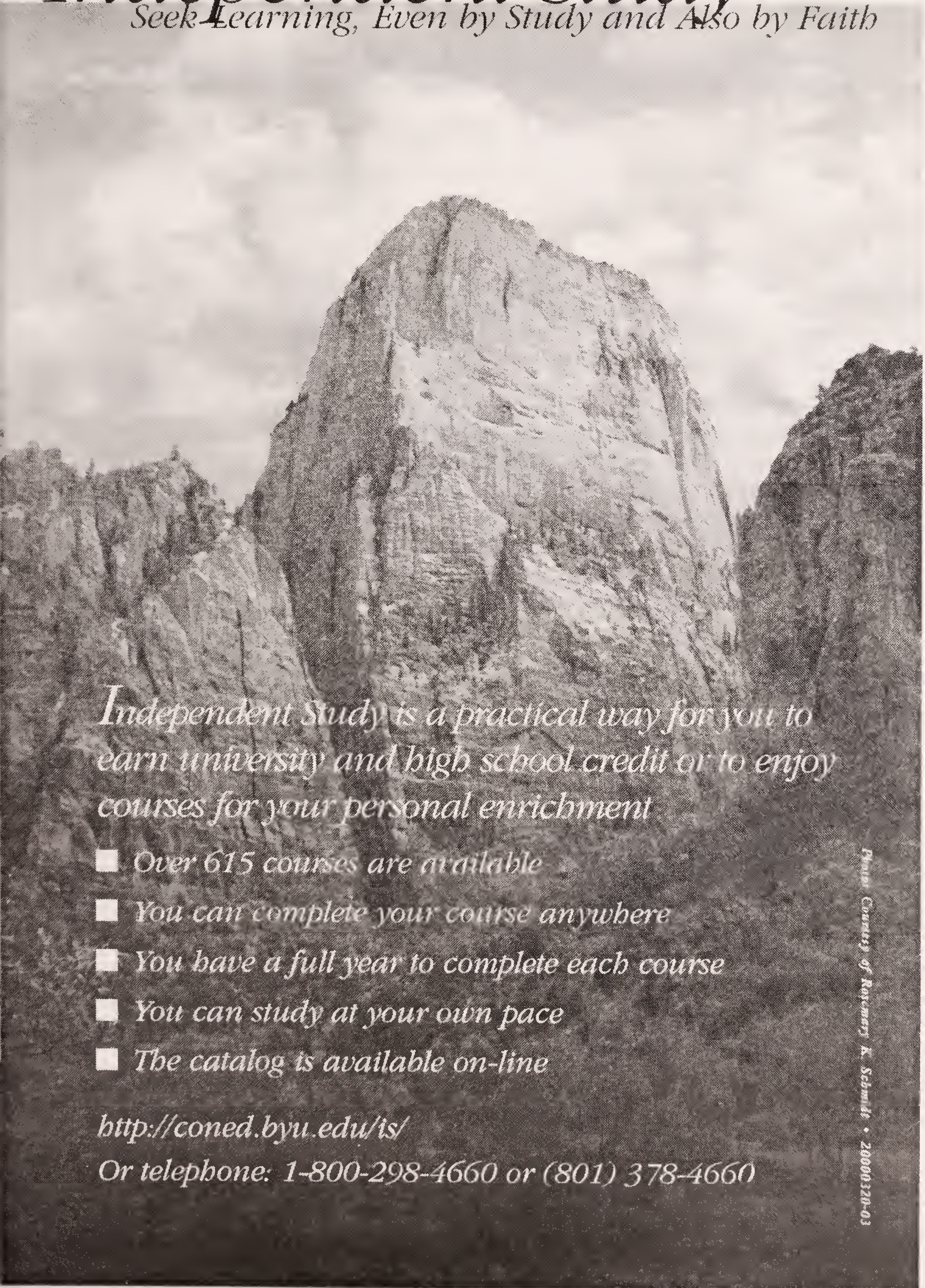

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SCHOOL OF MUSIC

Saturday, November 11, 2000 - 7:30 P.M.
Madsen Recital Hall

BYU HARP SOLO & ENSEMBLE CONCERT

ShruDeLi Ownbey, *director*
MiKell DeMille, *assistant instructor*

Program

Roumanian Rhapsody No. 1
Georges Enesco
arr Stanely Chaloupka
Tiraje Anderson, Marilyn Becraft, Katy K. Dill, Emily Dougall
Andrea Kite, Anna Wengreen

Passacaglia
George Fredrick Handel
arr White Dudley
Sarah Chamberlin, Ashley Hofer, Nelda Maschmeyer, Sarah Toone

Danses d'Automne
Bernard Andres
- No. 1 Emily Dougall
- No. 3 Maryann Wahlstrom
- No. 5 Anna Wengreen, Anne Hintze

arr Anna Wengreen

Musical Snuff Box
Anatole Liadoff
arr Stanely Chaloupka
Cara Avondet, Jennifer Barker, Linna Rowell, Lianne Walters, Marissa Warkentin

Elgy
Kathy B. Moore
arr Ron Price

Greensleeves
Jane Weidensaul
Leslie Curtis, Richard Fry

La Ragazza
Bernard Andres
Heidi Burgoyne, Anne Hintze, Kristen Jeppsen, Maryann Wahlstrom

Epices
Bernard Andres
1. Muscade - Marilyn Becraft
6. Cannelle - Sarah Chamberlin
7. Kola - Andrea Kite
8. Gingembre - Tiraje Anderson

A Fresca
Bernard Andres
Melinda de Gaston, Lisa Garcia, Jenna Seely, Beverly Walker

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 11, 2000 - 7:30 P.M.
151 TNRB

BYU JAZZ CHOIR
"SYNCOPATION"

Crescent High School Jazz Choir, *special guests*

Program

On Green Dolphin Street	Kaper/Washington
Craig Barney, *piano* **Ryan Crandall**, *bass* **Taylor Dawson**, *drums*	
Pure Imagination	arr Brad Christensen
Ric Lewis & Amy Carpenter, *solos*	
Stella by Starlight	Washington/Young arr Phil Mattson
Adam Hopson & Katie Williams, *solos*	
Georgia	Carmichael/Gorrell arr Gene Puerling
Deanna Cox & Katie Cowley, *solo*	
Linus and Lucy	V. Guaraldi arr Stan Castongia & Beach Front Property
Route 66	B. Troup arr Dick Averre
Desafinado	A. Jobim
Ben Shafer, *solo*	
What'll I Do?	Irving Berlin arr Kirby Shaw
Summer Hill, *solo*	
Everybody's Boppin / I Got Rhythm	arr Jon Hendricks/ Kelly Eisenhour
Every Now and Then	Robert Bailey
Kristie Arnold, *solo*	
Lady Be Good	Gershwin/Gershwin arr Darmon Meader & NY Voices

"SYNCOPATION"

Kelly Eisenhour, *director*

Soprano
Miriam Thatcher
Amy Carpenter
Jesica Hegerhorst
Katie Cowley

Alto
Katie Williams
Summer Hill
Kristie Arnold
Deanna Cox

Tenor
Jonathan Osterlund
Ted Pyper
Ben Shafer
Ric Lewis

Bass
Dave Briggs
Courtney Shontz
Joseph Fifield
Adam Hopson

Rhythm
Craig Barney, *piano*
Ryan Crandall, *bass*
Taylor Dawson, *drums*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 11, 2000 - 7:30 P.M.
de Jong Concert Hall

SYMPHONIC BAND

Program

Flourish for Glorious John	Ralph Vaughn Williams arr John Boyd
French Impressions I. Parade II. Can-Can	Guy Woolfenden
Cowboys	John Williams arr Jim Curnow

Intermission

Nearer My God to Thee	Lowell Manson arr Herbert L. Clarke
English Folk Song Suite I. March - "Seventeen come Sunday" II. Intermezzo - "My Bonny Boy" III. March - "Folk Songs from Somerset"	Ralph Vaughn Williams
Lithuanian Rhapsody	Thomas R. Root
Folk Dances	Dimitri Shostakovich ed H. Robert Reynolds
Canticle: All Creatures of Our God	Claude Thomas Smith

Neil Thornock, ***organ***

SYMPHONIC BAND

Don Peterson, *conductor*

Flute
Naomi Feldman*
Rebecca Olson
Kimberly Sylva
Elizabeth Velez
Colette Shaw
Hannah Holden
Josue Ricardo Ocampo
Tanya Jenkins
Kara Southwick

Piccolo
Trisa Hadfield

Oboe
Jenny Hatch*
Tami Samuelson
Rachel Smith

Bassoon
Beth Cummings*
Heather Hamilton

1st Clarinet
Penny Warnick*
Bryn Huntington
Peter Shirts (Eb)
Mark Scott
Cori Goldthorpe

2nd Clarinet
Lisa Christensen
Michelle Pratt
Rebecca Hawkins
Sarah Madsen
Kate Hooley
James Larsen
Janelle Kane
Tyler Jensen

3rd Clarinet
Katherine Griffin
Carrie Rash
Amy MacGregor
Amy Lloyd
Angela Hulse
Liz Nielsen April Lund
Ben Ipson
Andrea Zundel
Angela Hughes

Bass Clarinet
Tiffany Burrow
Dave Stevens

Contra Bass Clarinet
Charity Merrill

1st Alto Saxophone
Tommy White*

2nd Alto Saxophone
Philip Nelson
Conrad Allen

Tenor Saxophone
Bret Pimentel

Baritone Saxophone
David Mansfield

1st Horn
Jon White*
Katie Cottam

2nd Horn
Sarah Farnsworth
Ben Schofield

3rd Horn
Karin Draper
Gordon Mitchell

4th Horn
Daniel Johnson
Eric Buhler

Trumpet
Vladimir Paje*
Dorian Kinder
Sean Hess
Talia Richards
Ben Russell
Jermie Arnold
Darrell Brown
James Stevenson
Tom Bogardus
Brigham Ashton
Rebecca Merrill

1st Trombone
Jason Fults*
Nate McGary

2nd Trombone
Michelle Flowers
Mark Dixon
Kris Hendricks
Joe Hansen

3rd Trombone
John McElderry (bass)
James Davis
Spencer Finch

Euphonium
Nick Komen*
Kindt Nielson
Risa Ward
Eliza Porter

Tuba
Justin Beasley*
Chris Renberg
Robert Heaton
Robert Ligon
Pedro Puga

Percussion
David Zimmerman*
Kevin Davis
Mark Tanner
Matthew Pence
Daniel Hulme

Piano
Rebecca Hawkins

Organ
Neil Thornock

* Principal

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[illegible]

BYU MARCHING BAND
IN CONCERT

Donald Peterson, conductor

7:30 PM
[illegible], November [illegible]
de Jong Concert Hall
Harris Fine Arts Center

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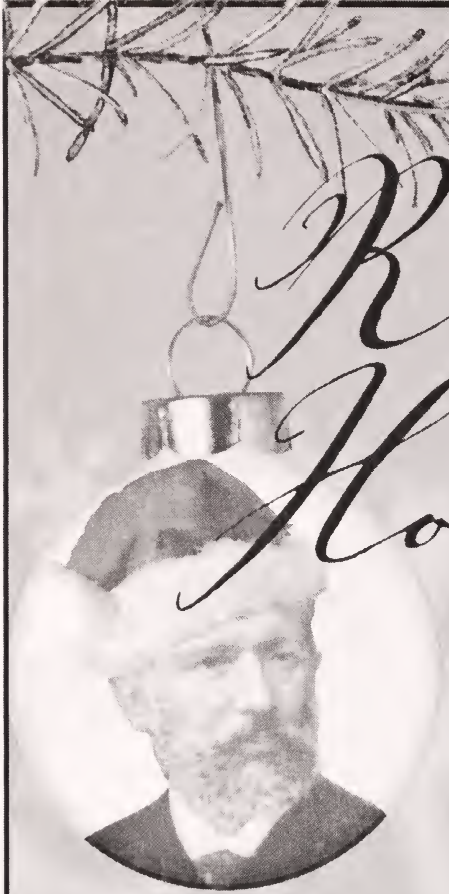
The School of Music

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and of the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit and shape character. With this power music civilizes and invigorates any society in which it is cultivated.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble performance. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas. Finally, every student learn in not only a variety of situations—private lessons, small seminars, multi-media labs, and large lectures—but also through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability, using good judgement and common sense, to make right choices leading to a life filled with learning and service.



Russian Holiday

The complete Act II of Tchaikovsky's *Nutcracker* ballet (including the entire *Nutcracker Suite*) tops this holiday celebration featuring the music of great Russian composers!

Friday & Saturday, December 1 & 2
Abravanel Hall, 8 p.m.

Vadim Gluzman, violin

Guest conductor James Judd leads the orchestra in Prokofiev's *Lieutenant Kije* Suite and violinist Vadim Gluzman stars in Glazunov's ravishing *Violin Concerto.*

James Judd, conductor

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Keith Lockhart, Music Director

“The Power of the Wasatch”:

“And now, the power of the Wasatch, the Cougar Marching Band!”

These words ring through the Cougar Stadium and the crowd goes wild in anticipations of another riveting rendition of marching music. BYU Marching Band has a long tradition of excellency, beginning in 1908. Under the baton of Albert Miller and then Robert Sauer, the band toured the western US. They were known as “The Cougar Band” and just like today, it was there to support the school. During a large service project for which many Y students helped to clean up brush and dead wood from the Provo bench (the area now known as Orem), the Cougar Band went along and played to help support the project.

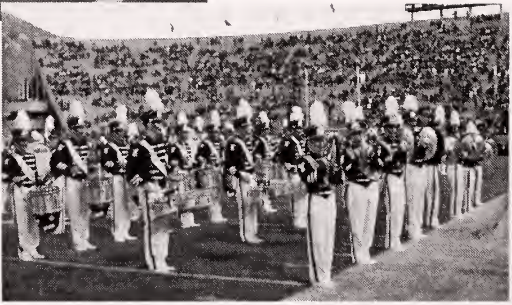
The marching band started off in a slightly different format than it is in today. Originally it was the ROTC marching band. In 1943 J.R. Halliday took over as the third director, with Norman Hunt as his assistant. Under Halliday’s leadership, the band once again toured the West.

After Brother Halliday, Norman Hunt served briefly as the director until 1945 when Ralph Laycock took over as director of bands for the Y, with Richard Ballou as his assistant. In 1966 Richard Ballou assumed his reign as the director of the Cougar Marching Band. He was followed by Grant Elkington, Bruce Bastian, Dan Bachelder, and David Blackinton.

The 225 members are currently under the direction of Dr. Don Peterson, this being his 15th year at BYU. The assistant director is Randall Beach, followed with Thomas Hovey as graduate assistant. On the field, Drum Majors Jermie Arnold, Naomi Feldman and Seretta Hart lead the Cougar Marching Band. The Color Guard is directed by Loe Pierce, insturcted by Stephanie Porter, and assisted by captains Tammy Tanner and Katie Nuttall. The voice of the Cougar Marching Band is Radio News and Sports Personality and former Cougar Band member, Scott Miller.

The marching season begins with a rigorous week-long band camp, or “Sweat Week,” as it is traditionally called, the week before school begins. Band members fly in from all over the US and Canada to participate. During this intense week, the group begins rehearsals at 8:00 a.m. on the black asphalt of the Marriott Center, and finishes at 10:00 p.m. in the de Jong Concert Hall with a 3-hour music rehearsal. These 14 hour days include sun burnt bodies, chapped lips, sore muscles and 225 new friends. During this time, members learn basic marching techniques, memorize music to the pre-game and first half-time shows, and they learn their moves in the actual shows themselves. The Color Guard designs routines to the music the band plays. They are an important part of the group, adding extra color and pizzazz to the formations on the field.

The Cougar Marching Band consists of 173 woodwinds and brass, 28 percussionists, and 24 color guard members. The band members are from 32 states, and 3 foreign countries. Less than 25% of the band members are music majors, yet they come together because they love to put music to drill on the field. All 225 members unite to pump up the football team and the crowd, as well as provide an entertaining half-time show that reflects the high standards and quality of BYU’s musical programs.



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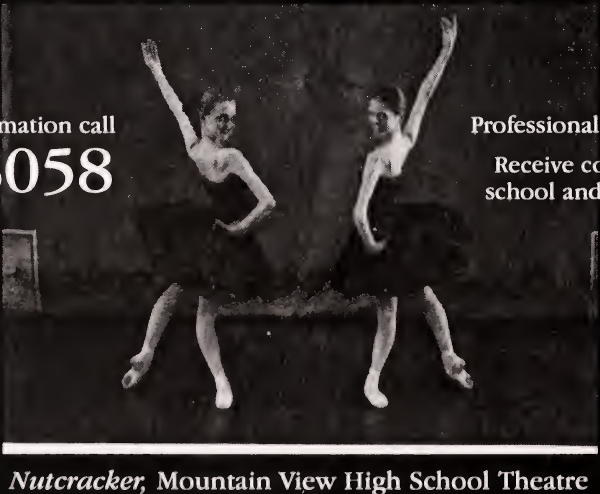

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BYU Bands:

Wind Symphony

Dr. David P. Blackinton, director

The finest woodwind, brass, and percussion players at the University perform with the Wind Symphony. This band has represented the University in prestigious national appearances and throughout the world. The Wind Symphony has an extremely active concert season. The University has a strong commitment to this ensemble as an International Touring group. In recent years the Wind Symphony has performed in the British Isles, Taiwan, Mainland China, New Zealand, Australia, Canada, Thailand, and Hong Kong. They recently toured Finland and Russia in May of 1999. Membership is by audition only and is open to majors and non-majors alike.

Symphonic Band

Dr. Donald L. Peterson, director

This excellent band of select membership performs works from the finest in wind band literature. There are fewer performance pressures and therefore, the Symphonic Band is well-suited to individuals who are unable to maintain the performance schedule of the Wind Symphony. Nevertheless, this performance organization provides the music major as well as other members from majors across campus the opportunity to pursue the art of music while rehearsing and performing great band repertoire. Membership is by audition only and is open to majors and non-majors alike.

University Band

Randall Beach, director

This **non-audition** ensemble meets one evening per week during the **Winter Semester only.** It provides a great opportunity for non-majors, fall marching band members, and all interested students to continue performing on their instrument as a member of a quality concert band.

Pep Bands

Randall Beach, director

Two bands of 30 and 15 person-memberships are highly visible at both men's and women's basketball games and at women's volleyball games. These bands begin with auditions during the last two weeks of September. They begin rehearsing and performing at the games near the end of Fall Semester, and continue into Winter Semester. These select groups are drawn from those participating in the concert and marching bands. Each member receives a financial award for their service.

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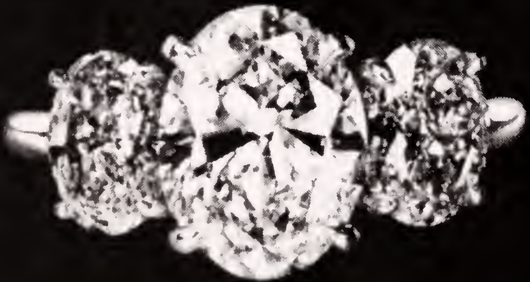

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Directors:

Dr. Donald L. Peterson

Director

Dr. Peterson received both his B.M. and M.M. degrees in music education from Brigham Young University followed by the D.M.A. degree in instrumental music/conducting from Arizona State University. He taught for 9 years in the public shcools, receiving many awards and recognitions. He was also recognized with the Utah Music Educators Association "Superior Accomplishment Award" in 1982 and awarded both the Utah State and Southwest regional "Stanbury" awards in recognition of outstanding young band directors by the American School Band Directors Association.

'Dr. Don' is currently in his 15th year at BYU, where he serves as associate professor in music education and director of both the Marching and Symphonic Bands. He has published articles in both Bandworld magazine and Band Director's Guide and is currently involved in reserach of Russian Band Music. He travels throughout the U.S. as a popular clinician, adjudicator, and guest conductor. He is accomplished on the trumpet and clarinet, and has performed with various ensembles including the Utah National Guard 23rd Army Band and Jazz Band, and the Provo Municipal Band. He is also currently the Western division representative of the College Band Directors National Association's Athletic Band Advisory Committee and has served for a number of years as a member of the post-season bowl committee. He has been a MENC student chapter advisor, and is an honary member of Kappa Kappa Psi. Don and his wife, Diane, reside in Provo with their six children.

Randall L. Beach

Assistant Director & Percussion Instructor

Randall Beach is currently in his sixth year as Assistant Director of the Cougar Marching Band and Director of Pep Bands at Brigham Young University. He is also in his tenth year as percussion instructor for the Cougar Marching Band.

From 1984-1985, Randall performed in the snare line of the Blue Devils Drum and Bugle Corps from Concord, California. From 1986-1989, he served as the Percussion Caption Head for the Blue Knights Drum and Bugle Corps from Denver, Colorado. He remains actively involved in Marching Percussion as an arranger and clinician. Randall has also taught music and band at the junior high and high school levels in Arizona and Utah. He is a graduate of Utah State University and holds a Masters Degree in Percussion Performance and Pedagogy from Brigham Young University. He and his wife, Jill, reside in Pleasant Grove with their six children.

Loe Pierce

Color Guard Director

Loe Pierce received her B.S. degree from BYU in Recreation Management. This is her seventh year as Color Guard instructor for the Cougar Marching Band. For over 15 years, Loe has been an active leader in youth programs throughout the state of Utah. Her experiences include Community Sports Programs coordinator, Summer Games coordinator, Especially for Youth assistant director, and developing BYU's Leadership and Y-Group programs. Loe's professional career involves project and account management for Fortune 500 companies. Before serving an LDS Mission, she worked in the offices of the Young Women's General Presidency. As a youth, she was involved in drill teams and shortly after graduation, she started her own drill team-Sparkettes and Mini Sparks. She enjoys the outdoors, crafts, tole painting, and lives in Draper, Utah.

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Star Spangled Banner	Vinson
Cougar Song	Sandgren-Hatton
El Toro Caliente	Boerma
Yaleo	Barrett
Ritual Fire/Sabre Dance	Wallace
Beethoven's 9th	Wallace
Beatles Opener	Wallace
Any Way You Want It	Barrett
Strike Up the Band	Ford
76 Trombones	Coull
Johnnie B. Goode	Wallace
We're an American Band	Wallace
Old Time Rock/Roll	Wallace
Good Golly Miss	Wallace
Hey Baby	
Think	
You Dropped a Bomb on Me	Wallace
Come Out and Play	Wallace
Pretty Fly	Wallace
Tear the Roof Off	Wallace
Land of a 1000 Dances	Wallace
Celebration	Ford
Cadence (Drumline)	
Synergy (Drumline)	

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Marching Band Members:

Color Guard

*Tamra Tanner -- American Fork, UT
*Katie Nuttall -- Simi Valley, CA
Erin Bake -- Springville, UT
Jennifer Bodily -- Euless, TX
Valerie Broadbent -- Rucson, AZ
Kristi Brox -- Yukon, OK
Kimberly Draman -- Gilroy, CA
Amy Ettinger -- Linden, MI
Sherrie Hepper -- Layton, UT
Katie Holt -- Winfield, IL
Courtney Jensen -- American Fork, UT
Jennifer Jones -- Stillwater, OK
Andrea Lundell -- Omaha, NE
Alicia Martin -- Pocatello, ID
Muriel McCain -- Altus, OK
Leslie Mecham -- Sugar Land, TX
Canice Merrill -- Orem, UT
Ginny Monn -- Waynesboro, PA
Laura Moore -- Germantown, TM
Emma Pyper -- Houston, TX
Sabrina Steele -- Modesto, CA
Nataile Taylor -- Aiken, SC

Saxophones

*Amy Chaston -- Deluth, GA
Conrad Allen -- Orem, UT
Genie Ash -- Deming, WA
Chris Bacon -- Provo, UT
Michael Bevan -- Bluffdale, UT
Melanie Brown -- La Canada, CA
Michael Evans -- Orem, UT
Emily Gremlich -- Las Vegas, NV
Jessica Hannan -- La Canada, CA
Gabriel Holland -- Westborogh, MA
Sara Laidlaw -- Riverton, WY
Fabian Loso -- Provo, UT
David Mansfield -- Highland, UT
Nicholas Parkinson -- Franklin, ID
Christoper Parshall -- Arlington, WA
Carol Peterson -- Beavercreek, OH
Jill Skinner -- St. Anthony, ID
Michael Tobian -- Alpine, UT
Emily Wilbur -- Bountiful, UT
Brandon Woodbury -- Clovis, CA

* = Section Leader/Co-Captain

Piccolos

*Jessica Snarr -- New Windsor, NY
Staphanie Davis -- Grapevine, TX
Jodi Frodsham -- Central Point, OR
Trisa Hadfield -- Plano, TX
Maren Jensen -- Colorado Springs, CO
Sarah Hones -- Provo, UT
Lauren Kamber -- Columbia, SC
Brenda Malone -- Fort Worth, TX
Sara Moulton -- Centerville, UT
Melinda Murdock -- Kennewick, WA
Alison Nelson -- Provo, UT
Kara Southwick -- West Jordan, UT
Sara Thornbrue -- South Jordan, UT
Heather Tiffany -- Fayetteville, GA

Trumpets

*Andrew Allphin -- Provo, UT
Jason Bergman -- Garland, TX
Darrell Brown -- Kearns, UT
Brent Carlton -- G illette, WY
Adam Carter -- Glen Burnie, MD
Jessica Crawford -- Arlington, TX
Jon Ellsworth -- Provo, UT
David Faires -- Provo, UT
Christopher Greco -- Culpeper, VA
Ryan Jensen -- Gilbert, AZ
Kaleb Johnson --Boulder City, NV
Dorian Kinder -- McHenry, IL
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Erin McClure -- Ft. Collins, CO
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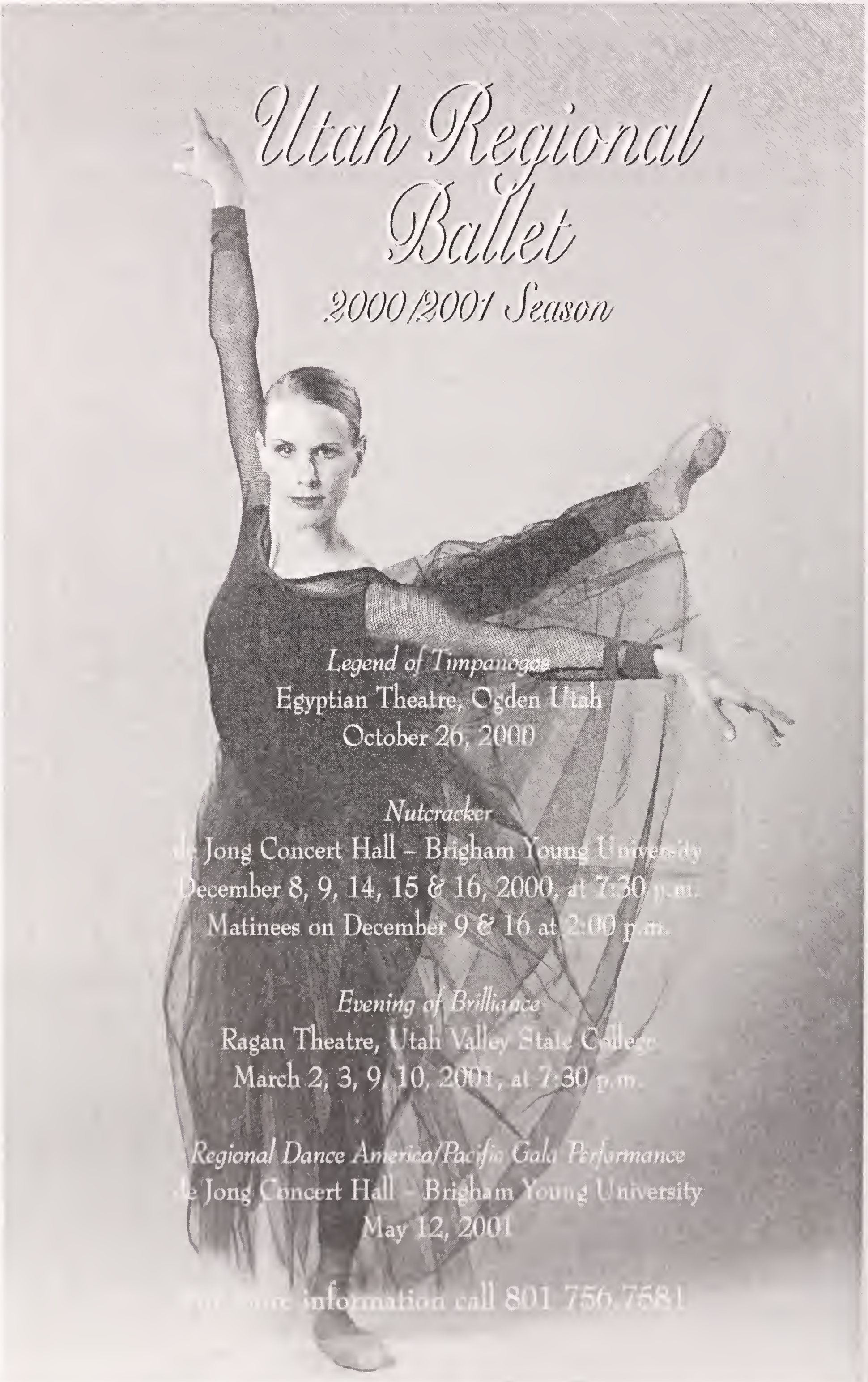
Talia Richards -- Rock Springs, WY
Ben Russell -- Lancaster, CA
Joy Scharmen -- Ft. Walton Beach, FL
Jaclyn Shumway -- Clarkesville, GA
Fauna Sparrow -- Cochran, GA
Jared Sprague -- Royal City, WA
Chad Stewart -- Bluffdale, UT
Robert Thiebaud -- Valley Center, KS
Susan Toups -- Garland, TX
Jonathan Ward -- Provo, UT
Virginia Whiting -- Sandy, UT
Kyle Yetter -- Prosser, WA



Utah Regional Ballet

2000/2001 Season

Legend of Timpanogos
Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 756 7581

French Horns
*Allyson Black -- Wichita Falls, TX
Eric Buhler -- Taylorsville, UT
Lissa Camacho -- Glendale, AZ
Kristi Demille -- Orem, UT
Debbie Foltz -- Boone, IA
Rachel Fredrickson -- Sunnyvale, CA
Stefani Jantzen -- Coos Bay, OR
Lou Lichfield -- North Logan, UT
Katy Neale -- Mogadore, OH
David Pardoe -- Plano, TX
Richard Parker -- Bloomington, CA
Scott Schachterle -- Vancouver, WA
Brandon Stanford -- San Marino, CA
Lori Stotts -- Houston, TX
Stephanie Weight -- Spanish Fork, UT
Jon White -- Boise, ID
Renee Wilson -- Thousand Oaks, CA

Trombones
*Jeremy Brewer -- Mexa, AZ
Kevin Bailey -- Lehi, UT
Sam Bright -- Rapid City, SD
Andrew Curtis -- Tampa, FL
Casey Deccio -- Moscow, ID
Matt Dobberfuhl -- Barron, WI
Lindsay Downs -- South Jordan, UT
Spencer Finch -- Bristol, TN
Phil Forbush -- Sparks, NV
Ben Forstner -- Provo, UT
David Glassett -- Naperville, IL
Kurt Giffiths -- Spanish Fork, UT
Kris Hendricks -- Littleton, CO
Benjamin Hunter -- Fowler, CA
Heidi Hurst -- Burley, ID
Nathan Jackson -- Covington, WA
Karl Kamper -- Springville, UT
John McElderry -- Jacksonville, AR
Nathan McGary -- St. George, UT
Marjorie Rapking -- Lost Creek, WV
Jeffrey Snyder -- Hacienda Heights, CA
Richard Stacey -- Orem, UT
Trish Tolley -- Boise, ID
Jarom Webster -- Draper, UT

Drum Majors
Jermie Arnold -- Walnut, CA
Naomi Feldman -- Waterloo, IA
Seretta Hart -- Columbus, IN

Tubas
*Eliza Porter -- Falls Church, VA
Justin Beasley -- Salem, OR
Ben Bolin -- Fairfield, CA
Marc Bowers -- West Valley, UT
Albin Dittli -- Springville, UT
Danny Dura -- Garland, TX
Robert Heaton -- Elgin, IL
Jenny Johnson -- Dundee, IA
Burke Jorgensen -- Buena Vista, VA
Robert Ligon -- Provo, UT
Phillip Porter -- Gainsville, FL
Pedro Puga -- El Centro, CA
Chris Renberg -- Boise, ID
Ryan Rowan -- Sandy, UT

Percussion
*Christof Nuila -- Provo, UT
Greg Anderson -- Springville, UT
Kandis Bener -- Farmington, UT
Todd Bishop -- Cedar Hill, TX
John Black -- Wichita Falls, TX
Adele Blackham -- Exeter, CA
Amos Coletti -- Provo, UT
Noah Craig -- Wichita Falls, TX
Dan Flynn -- Shalimar, FL
Megan Howard -- Ft. Thomas, KY
Daniel Hulme -- Santa Barbara, CA
Preston Koerner -- Mesquite, TX
Jamie Lund -- Escondido, CA
Kevin Meyer -- Sious Falls, SD
Eric Mortenson -- Riverton, UT
Joseph Osmond -- Orem, UT
Ilene Parry -- Alpine, UT
Matthew Pence -- Alpine, UT
Brad Peterson -- Provo, UT
Angela Pryor -- Papillion, NE
Gerald Reynolds -- Provo, UT
Crystal Richards -- Rock Springs, WY
Eric Rickords -- Owasso, OK
Brandon Standifird -- Highland, UT
Adam West -- Garland, TX
Will Whitaker -- Provo, UT
Kimberlee Winterton -- Roosevelt, UT
Chris Wise -- Flower Mound, TX

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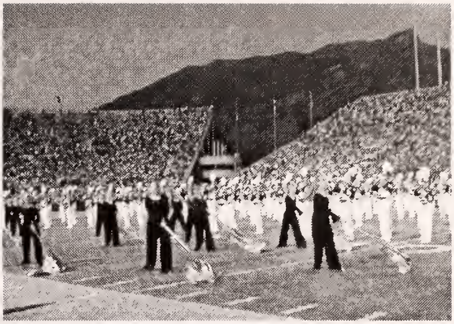
Clarinets

*Chrissy Miller -- Goodrich, TX
Karena Blair -- Auburn, NE
Shanell Chezik -- Gresham, OR
Derek Fry -- Yelm, WA
Katherine Griffin -- Orem, UT
Trent Halterman -- Sandy, UT
Banjamin Ipson -- Sandy, UT
Elizabeth Jefferey -- Roy, UT
Janelle Kane -- Gastonia, NC
James Larsen -- Orem, UT
Amy MacGregor -- Ridgecrest, CA
Amanda Midgley -- Morgan, UT
John Misseldin -- Jacksonville, AR
Mary Nelson -- Provo, UT
Jenny Rencher -- Waxahachie, TX
Annie Schefcik -- Las Vegas, NV
Jennifer Uharriot -- Provo, UT
Mike Whatcott -- Orem, UT



Baritones

*Lana Dobberfuhl -- Stilwell, KS
Scott Black -- Wichita Falls, TX
Gordon Dix -- Longmont, CO
Jonathan Dukes -- Santa Barbara, CA
Joseph Hansen -- Gunnison, CO
Chad Hill -- Provo Orchard, WA
Steve Hoyt -- Provo, UT
Chad Jenks -- Moses Lake, WA
Benjamin Johnson -- Rocklin, CA
Willie Lyu -- Ithaca, NY
Sarah Madsen -- Hyde Park, UT
Reija Matheson -- West Jordan, UT
Kindt Nielson -- Clinton, WI
Wendy Walters -- Mesa, AZ
David Zincke -- Provo, UT

* = Section Leader/Co-Captain

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Wednesday, November 15

Philharmonic Orchestra
Thursday, November 16

Men's Chorus &
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Fri.–Sat., November 17-18
Synthesis
Wednesday, November 29

A Celebration of Christmas
Fri.–Sat., December 1-2
2 p.m. matinee, Dec. 2
University Chorale
Tuesday, December 5

Q'd Up:
Faculty Jazz Quintet
Wednesday, December 6

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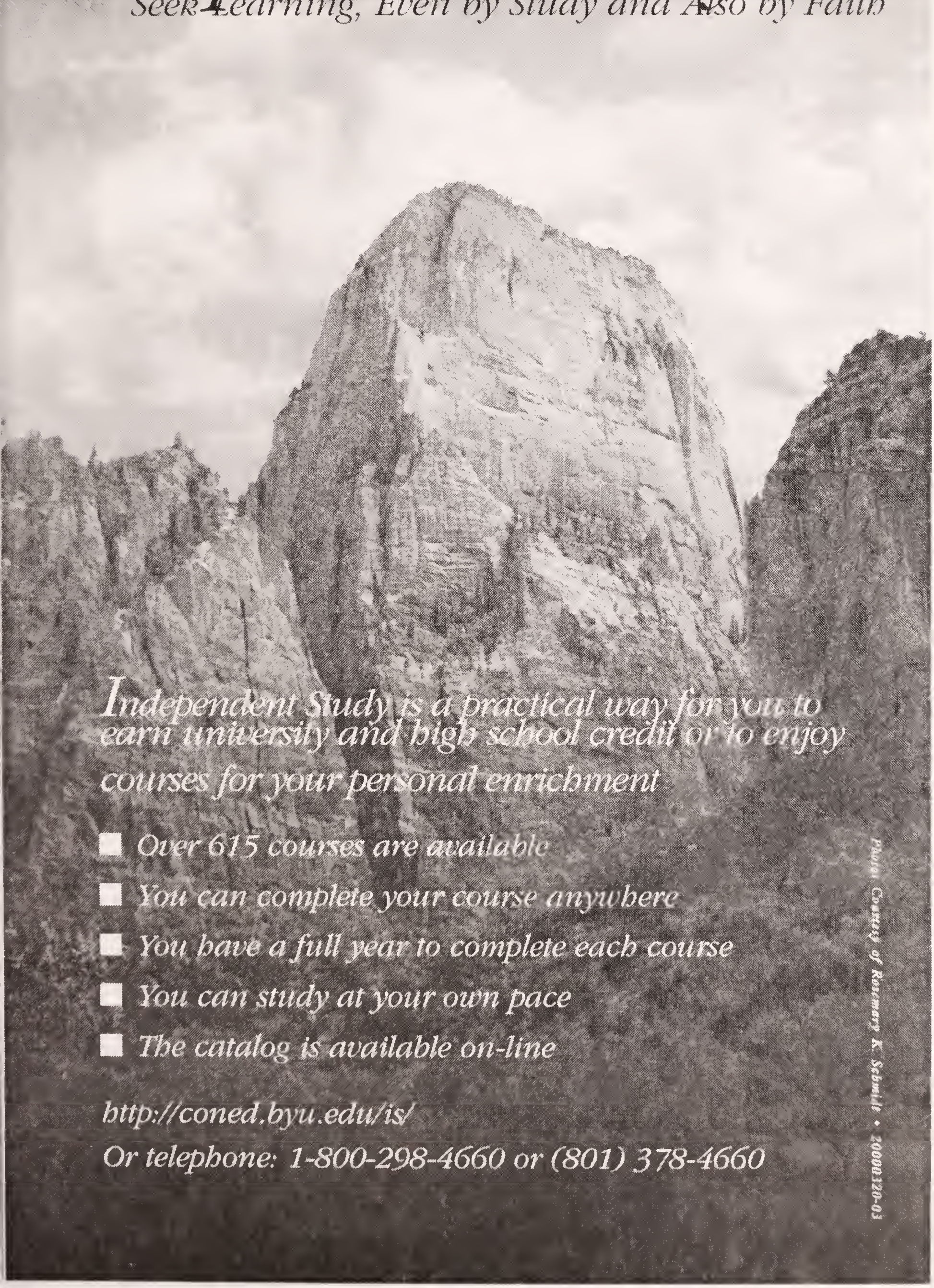

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SCHOOL OF MUSIC

Tuesday, November 14, 2000 - 7:00 P.M.
Cathedral of the Madeleine, SLC

SENIOR RECITAL
Benjamin Jay Crandall
organ

Student of
Douglas Bush

Required for the degree Bachelor of Music with a
Major in Performance

Program

The Schübler Chorales, BWV 645-650	Johann Sebastian Bach
Wachet auf, ruft uns die Stimme	(1685-1750)
Wo soll ich fliehen hin / Auf meinen lieben Gott	
Wer nur den lieben Gott läßt walten	
Meine Seele erhebt den Herren	
Ach bleib bei uns, Herr Jesu Christ	
Kommst du nun, Jesu, vom Himmel herunter auf Erden	
Prelude and Fugue in E Minor, BWV 548 (*The Wedge*)	Johann Sebastian Bach
Toccata Settima	Michelangelo Rossi
	(1601/02-1656)
Sonata in F Minor, op. 65, no. 1	Felix Mendelssohn
Allegro moderato e serioso	(1809-1847)
Adagio	
Andante recitativo	
Allegro assai vivace	
Chorales from op. 135a	Max Reger
Lobe den Herren, den mächtigen König der Ehren (no. 15)	(1873-1916)
Wer nur den lieben Gott läßt walten (no. 28)	
Partita: Wachet auf ruft uns die Stimme, op. 8, no. 2	Hugo Distler
I. Toccata	(1908-1942)
II. Bicinium	
III. Fuge	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 14, 2000 - 7:30 P.M.
Madsen Recital Hall

STRING CHAMBER NIGHT

Program

Serenade for Violin, Viola, and Cello in D Major, op. 8 — Ludwig van Beethoven (1770-1827)
Marcia
Andante quasi allegretto
Marcia

Jeremy Starr, ***violin***
Carma Martino, ***viola***
Katie Snow, ***cello***

Trio for violin, cello and piano in E-flat Major, op. 1, no. 1 — Ludwig van Beethoven (1770-1827)
Allegro

Lisa Chan, ***violin***
Samuel Evans, ***cello***
Aleesa Sutton, ***piano***

Serenade for violin, viola and cello in C Major, op. 116 — Erno von Dohnanyi (1877-1960)
Marcia

Melissa Price, ***violin***
Leslie Richards, ***viola***
Jill Karren, ***cello***

String Quartet in E Minor, op. 116 ("From My Life") — Bedrich Smetana (1824-1884)
Allegro vivo appassionato

Mindy Fackrell, ***violin***
Marilyn Bassett, ***violin***
Tyler Hokanson, ***viola***
Andrea Hall, ***cello***

Trio for violin, cello and piano in E Minor, op. 67
Dmitri Shostakovich
(1906-1975)
Andante–Moderato
Allegro non Troppo

Rachel Williams, ***violin***
Desiree Brooks, ***cello***
Marilyn Nelson, ***piano***

String Quartet in B-flat Major, op. 76, no. 4 ("Sunrise")
Franz Joseph Haydn
(1732-1809)
Allegro

Bryan Hernandez, ***violin***
Jason Swigert, ***violin***
James Rhodes, ***viola***
Nathan Jasinski, ***cello***

Trio for violin, cello and piano
Maurice Ravel
(1875-1937)
Modere
Pantoum

Rosalie Lund, ***violin***
Ramona Jacob, ***cello***
Jenny Flinders, ***piano***

Quintet for strings and piano in A major, op. 81
Antonin Dvořák
(1841-1904)
Allegro, ma non tanto

Amman Starr, ***violin***
Alice Ashton, ***violin***
Amanda Ridge-Oaks, ***viola***
Sam Inouye, ***cello***
Alicia Kaelin, ***piano***

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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Tuesday, November 14, 2000 - 7:30 P.M.
Museum of Art Auditorium

FACULTY RECITAL
Ruth Christensen
mezzo-soprano

Assisted by
Jayne Galloway, ***piano***

Program

I.

Haugtussa, op. 67	Edvard Grieg
Det Syng	(1843-1907)
Veslemöy	
Blåbaer-Li	
Mote	
Elsk	
Killingdans	
Vond Dag	
Ved Gjaetle=Bekken	

Pause

II.

A Charm of Lullabies, op. 41	Benjamin Britten
A Cradle Song	(1913-1976)
The Highland Balou	
Sephestia's Lullaby	
A Charm	
The Nurse's Song	

III.

Trois mélodies (1916)	Erik Satie
La statue de bronze	(1866-1925)
Daphénéo	
Le Chapelier	

IV.

Songs of Perfect Propriety, selections	Seymour Barab
Song of One of the Girls	(b. 1921)
Lullaby	
Love Song	
One Perfect Rose	

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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Wednesday, November 15, 2000 - 7:30 P.M.
Madsen Recital Hall

SOPHMORE RECITAL

Deborah Neerings
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in D Minor, K. 517	Domenico Scarlatti
	(1685-1757)
Sonata in F Major, K. 332	W.A. Mozart
Allegro	(1756-1791)
Adagio	
Allegro assai	
Impromptu in Ab Major, Op. 34	Gabriel Fauré
	(1845-1924)
Images I	Claude Debussy
Reflets dans l'eau	(1862-1918)
Mouvement	
Prelude in D Major, Op. 23 No. 4	Sergei Rachmaninoff
	(1873-1943)
Toccata	Francis Poulenc
	(1899-1963)

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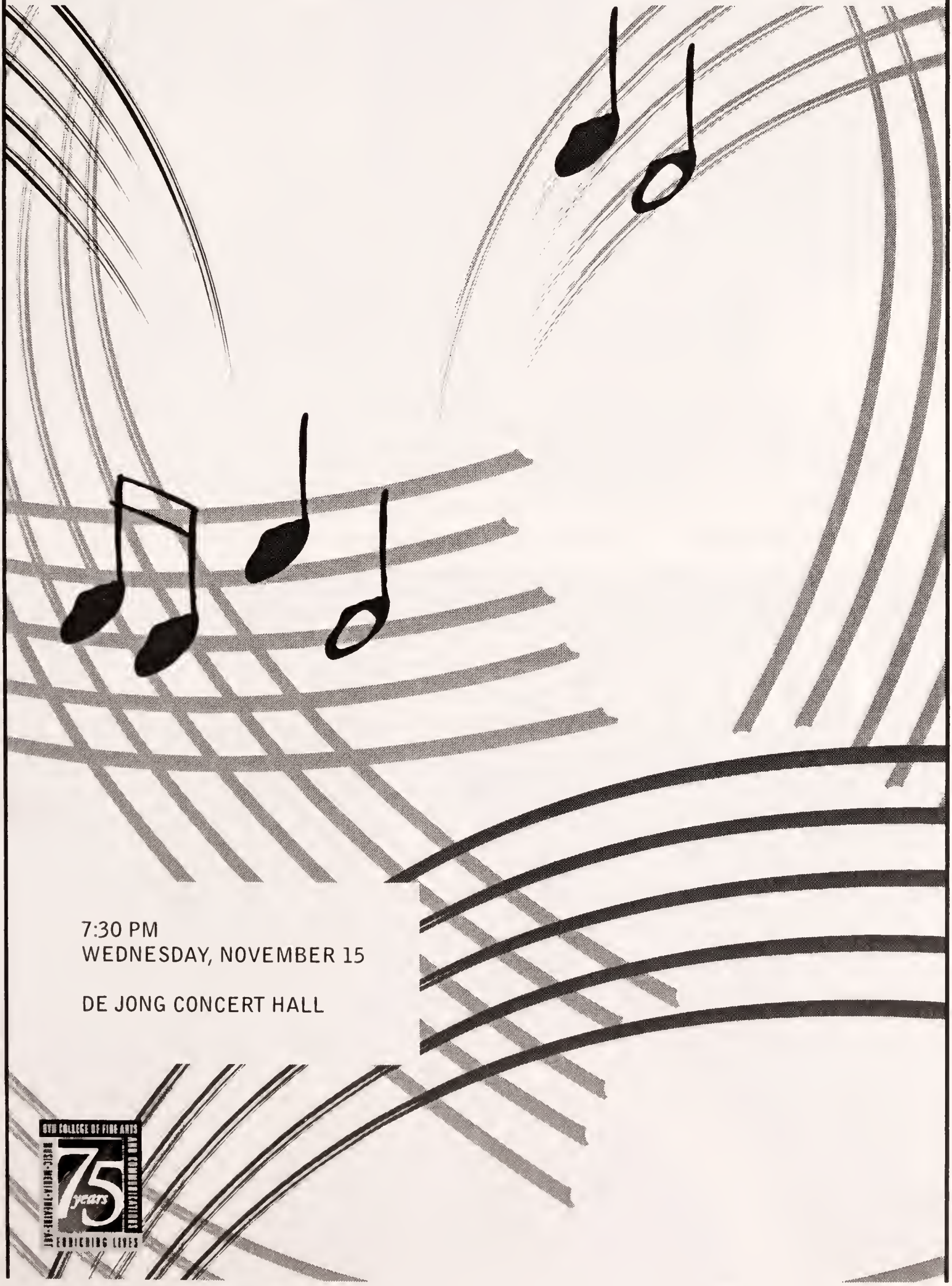
BYU SCHOOL OF MUSIC - COLLEGE OF FINE ARTS AND COMMUNICATIONS

Wind Symphony



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The School of Music

Welcome to tonight's musical production. We are sure that you will have an enjoyable musical experience, one that will enlighten your understanding and strengthen your spirit.

Accredited by the National Association of Schools of Music, the School of Music at Brigham Young University has nearly 800 majors enrolled in its undergraduate and graduate programs. With a full-time faculty of 51 plus additional part-time associates, the school offers programs leading to the B.A., B.F.A., B.M., M.A., and M.M. The University is composed of thirteen colleges including the College of Fine Arts and Communications, home of the School of Music, and the departments of Communications, Theatre and Media, and Visual Arts.

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and of the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit, and shape character. With this power, music civilizes and invigorates any society in which it is cultivated.

Our mission at the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

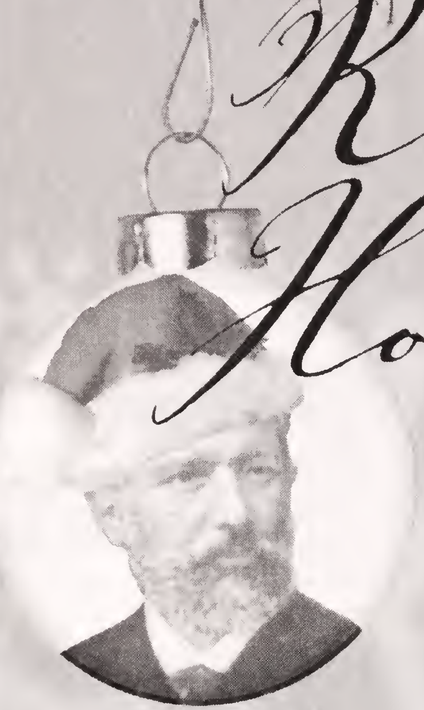
In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble performance. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas. Finally, every student learns in not only a variety of situations—private lessons, small seminars, multimedia labs, and large lectures—but also through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability, using good judgement and common sense, to make right choices leading to a life filled with learning and service.

Thank you for being in attendance. Your support of our programs is greatly appreciated.

David M. Randall, director
Brigham Young University
School of Music

Russian Holiday



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Vadim Gluzman, violin

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James Judd, conductor

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UTAH SYMPHONY
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Wind Symphony Program Notes

Overture to *Colas Breugnon*

Dimitri Kabalevsky, trans. Donald Hunsberger

Although not as well known as Shostakovich and Prokofiev, Dimitri Kabalevsky is one of Russia's highly gifted composers. His music, marked by clear tonality and energetic rhythms, has great and immediate appeal for the average listener.

Overture to *Colas Breugnon* is a brisk, brilliant, and high-spirited piece, written as the curtain raiser of Kabalevsky's opera based on Romain Rolland's lusty novel of life in French Burgundy during the sixteenth century. The hero of the story has characteristics of both Robin Hood and Francois Villon (a French lyric poet who was banished from Paris in 1463), and Kabalevsky has written music admirably fitting this character.

Liebestod

Richard Wagner, sarr. Glenn C. Bainum

Richard Wagner was one of the most vital forces in the history of opera as well as a vital force in the cultural life of his century. At the present day there is a feeling of reaction against Wagner and all he stood for. Music has moved on and, just as life, has become filled with countless distractions; hence, perhaps, it is but natural that we have less time to listen to slow-moving, expressive melodies of the past. However, there can be no doubt that the Liebestod is filled extraordinary musical beauty.

A Lindisfarne Rhapsody

Philip Sparke

The island of Lindisfarne, cut off from the Northumbrian mainland at high tide, is steeped in history and legend and was a special place for both of them.

The work opens with a reflective, unaccompanied passage for the soloist, which is followed by a modal *lento* passage and a tender melody, interrupted by a sudden rush of notes from the flute but then taken up by the whole band. A cadenza, accompanied only by timpani, leads a lively *6/8 vivo,* which has two main themes. A central *andante* includes a passage in which the band's two flutes take center stage with the soloist and it is not long before the *vivo* returns in truncated form to lead to a virtuosic *coda* which uses material taken from the work's opening section. A climax is reached and the soloist tries to reintroduce the opening, unaccompanied passage, but the band has the last say and brings the piece crashing to a close.

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An Outdoor Overture

Aaron Copland

Aaron Copland has been heralded as the "dean of American music." Not only is he one of America's most gifted and influential composers, he was also an enthusiastic sponsor of young composers and an energetic supporter of American music at home and abroad. A tireless performer and conductor, he was a genuinely honest and friendly man with an engaging sense of humor.

An Outdoor Overture was composed for orchestra in 1938, then arranged by the composer for band in 1941. It was written for the orchestra at the High School of Music and Art in New York City, in connection with a campaign to foster the writing of "American music for American youth," a prospect that Copland found irresistible. Much of Copland's best-loved music comes from this period, including *El Sálon México, Billy the Kid* and *Appalachian Spring.* These works signal the arrival of the "American sound," with its open, expansive chordal structure and heavy folk and jazz influence. They are infused with a new optimism, nationalistic spirit and accessibility to the "common man." These attitudes were increasingly prevalent in America as it attempted to recover from the depression and then drew together to fight World War II. *An Outdoor Overture*, being a piece specifically designed to be accessible to young people, fits these attitudes. Copland commented that he intended the overture to sound "optimistic" and "youthful in spirit."

Awayday

Adam Gorb

Adam Gorb began composing at age ten. Five years later he wrote a set of piano pieces played on the BBC. He graduated from Cambridge University and received a Master of Music degree with highest honors in Advanced Composition from the Royal Academy of Music in London. Gorb presently teaches composition at the London College of Music and the Junior Academy of the Royal Academy of Music. He received the Mosco Carner and Josiah Parker Prizes for Composition in Great Britain and the Walter Beeler Prize in the United States for his wind work *Metropolis*.

Awayday set out to capture a style somewhat reminiscent of the spirit of Bernstein's *Candide;* Gorb was music director for *West Side Story* for a time prior to beginning his studies at the Royal Academy of Music. The composer writes:

> In this seven minute curtain raiser my inspiration has come from the great days of the American Musical Comedy. I have tried to express in a brief sonata form movement the exgukaratuib if 'getting away from it all' for a few short hours on a festive Bank Holiday. Musically, the piece is a homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits. If you can envisage Gershwin, Bernstein, Stravinsky, and James Bond traveling together at a hundred miles per hour in an open-top sports car, I think you'll get the idea.

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My Robin Is to the Greenwood Gone

Percy Aldridge Grainger, arr. Fred Strum

In the initial 1912 publication of *My Robin Is to the Greenwood Gone*, listings of Percy Grainger's efforts in setting folk tunes, dances, and his own original compositions appear on the rear outside jacket of the work. He had begun his *British Folk-Music Settings* with Issues 1 through 10, which contained now well-known arrangements of tunes such as *Molly on the Shore* (No. 1), *The Sussex Mummers' Christmas Carol* (No. 2), *Shepherd's Hey* (Morris Dance) in two settings (Nos. 3 and 4) and on through No. 10: *Died for Love* (folk tune from Lincolnshire).

Grainger described *My Robin Is to the Greenwood Gone* as "a ramble upon the old tune of that name" and scored it for an ensemble of flute, English horn and six strings. Using only the first four measures of the English popular song, Grainger essentially constructed his own new material with fresh harmonic flavorings, interweaving counterpoint and constantly shifting timbral textures.

Pastime—A Salute to Baseball

Jack Stamp

"Shortly after receiving the commission for *Pastime* from the Santa Clara County (California) Band Directors Association, I had the opportunity to visit Candlestick Park for a Giants baseball game. I was shocked to hear that after the 1999 baseball season, Candlestick would be razed for a new stadium. My thoughts took me to the 1962 World Series between the Giants and the Yankees. I realized that it was the first World Series I could remember (I was eight years old). I decided there in Candlestick Park that I would write a work that highlighted the 1962 Giants and baseball in general. This was early in the summer of 1998. Little did I know what a terrific baseball season it would be. Therefore, I have incorporated salutes to the 1962 Giants with accolades to the 1998 baseball season, all loosely woven around two motives from the anthem of the seventh inning stretch 'Take Me Out to the Ball Game.'"

Jerome Robbins' Broadway

arr. Warren Barker

This arrangement offers the concert band an opportunity to perform a variety of dance styles from the Broadway stage, from chorus line to ballet. A Manhattan Montage introduction segues into "Comedy Tonight," a bright (*alla breve*) and sparkling show opener. "Somewhere" begins with a rubato phrase which leads into a light percussion accompaniment. A change to Broadway "jazz" leads to "New York, New York," an exercise in syncopation. "Sunrise, Sunset" presents a waltz with a feeling of passion and sentiment. "America" brings the arrangement to a bright, exciting, rhythmic ending.

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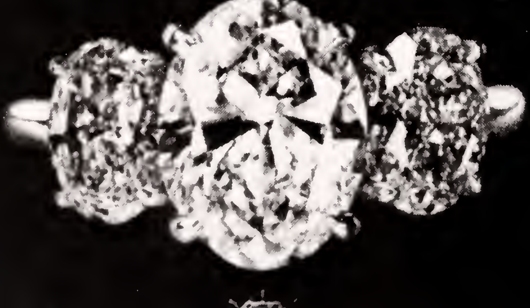

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BRIGHAM'S LANDING PROVO 377-3040

WIND SYMPHONY

David Blackinton, *conductor*
April Clayton, *flute soloist*

Overture to *Colas Breugnon*	Dmitri Kabalevsky transcribed by Donald Hunsberger
Liebestod	Richard Wagner arr. Glenn C. Bainum
A Lindisfarne Rhapsody April Clayton, *flute soloist*	Philip Sparke
An Outdoor Overture	Aaron Copland

Intermission

Awayday	Adam Gorb
My Robin Is To The Greenwood Gone	Percy Aldridge Grainger arr. Fred Sturm
Pastime—A Salute to Baseball	Jack Stamp
Jerome Robbins' Broadway	arr. Warren Barker

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Director & Soloist

David P. Blackinton, *conductor*

David P. Blackinton received his B.M. and M.M. degrees from the University of Michigan and his Doctor's Degree from Catholic University of America. He taught at the University of Delaware from 1965–1980 and has been at Brigham Young University since 1980. As Director of Bands at BYU, his bands have performed at both regional and national meetings of the College Band Director's National Association and at the American Bandmasters Association. The Brigham Young University Wind Symphony has performed in China, Taiwan, Philippines, England, New Zealand, Australia, Russia, Finland and the Baltic States. Dr. Blackinton is a member of the College Band Directors National Association, American Bandmasters Association, and Music Educators National Conference. He has served as President of the Western Division of College Band Directors National Association and is currently President-Elect of The Utah Music Educators Association. He is active as a guest conductor and adjudicator. In May of 2000, Dr. Blackinton was invited to Riga, Latvia to guest conduct the Riga Wind Orchestra and lecture at the Music Conservatory of Latvia.

April Clayton, *flute*

April Clayton is a native of Bountiful, Utah and the new flute instructor at BYU. She most recently lived in Manhattan, where she was freelancing and performing with several orchestras, finishing a Doctor of Musical Arts degree at The Juillard School, and teaching at the Bloomingdale School of Music and at the Long Island School of Music and Arts. She attended Oberlin College and Conservatory as a National Merit Scholar, working on degrees in flute performance and mathematics. She received her B.M. (*summa cum laude*) and M.M. degrees from Cincinnati College-Conservatory of Music, and was the youngest student ever admitted into Juillard's doctoral program. An advocate of new music, she received a Full Fellowship to be a member of the Aspen Contemporary Ensemble in 1999 and has toured as part of the New Juilliard Ensemble. Ms. Clayton has won numerous awards and performed in three National Flute Association conventions. She has given performances across the nation as well as in Moscow, Italy, and Barbados. Her students have participated in the Bowdoin Summer Music Festival, Manhattan School of Music Pre-College and Summer Programs, New Jersey All-State Orchestras and Wind Ensembles, and the Brooklyn College of Music (as a scholarship recipient). Her principal teachers were Carol Wincenc, Brad Garner, Michel Debost, and Kathleen Chastain.

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2000/2001 Season

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Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

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Angela Rich
Jessica Snarr

Piccolo
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Elizabeth Ann Young
Kira Leavitt

English Horn
Kira Leavitt

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Melissa Bitter
Ben Wall

Clarinet
Katy Boye
Susan Toups
Laura Campbell
Chrissy Miller
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Marcie Morgan
Dorthy Anderson
Patricia Henderson

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Laura Campbell

Bass Clarinet
Emily Dunn
Emily Duke

Contra-Bass Clarinet
Kenneth Palkki

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Chris Bacon
Neesha Nelson

Tenor Saxophone
Rhett Nelson

Baritone Saxophone
Eric Morgensen

French Horn
Renee Wilson
Maria Stringer
Jennifer Strand
Jamie Bolton
Mark Miller

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Laurie Sakulich
Nathan Botts
Jason Bergman
Randy Lee

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Joy Scharmen
Seretta Hart

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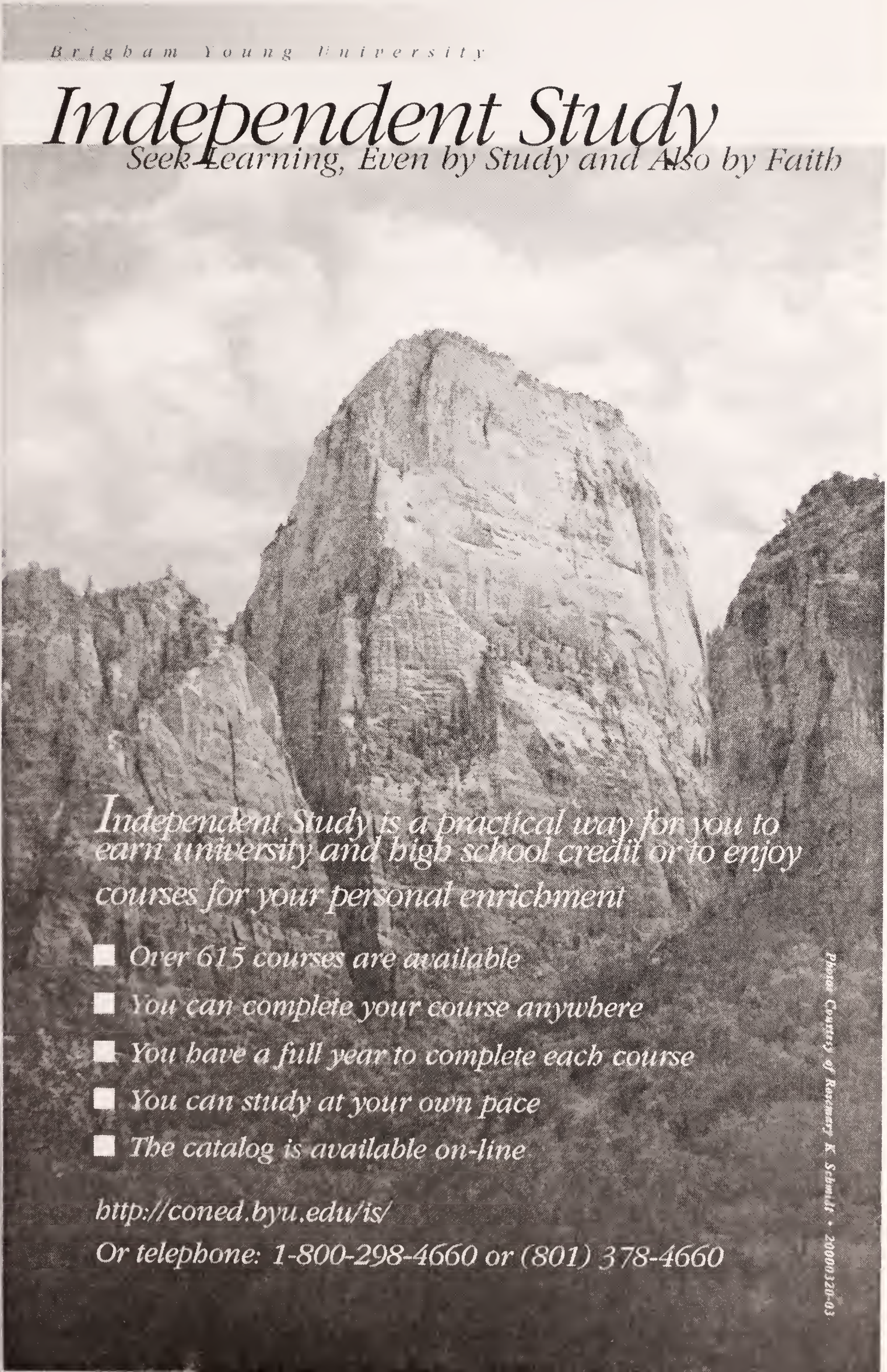

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Kory Katseanes, conductor

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The School of Music respects and celebrates the historic position of music at the heart of a liberal education and of the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit and shape character. With this power music civilizes and invigorates any society in which it is cultivated.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble performance. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas. Finally, every student learn in not only a variety of situations—private lessons, small seminars, multi-media labs, and large lectures—but also through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

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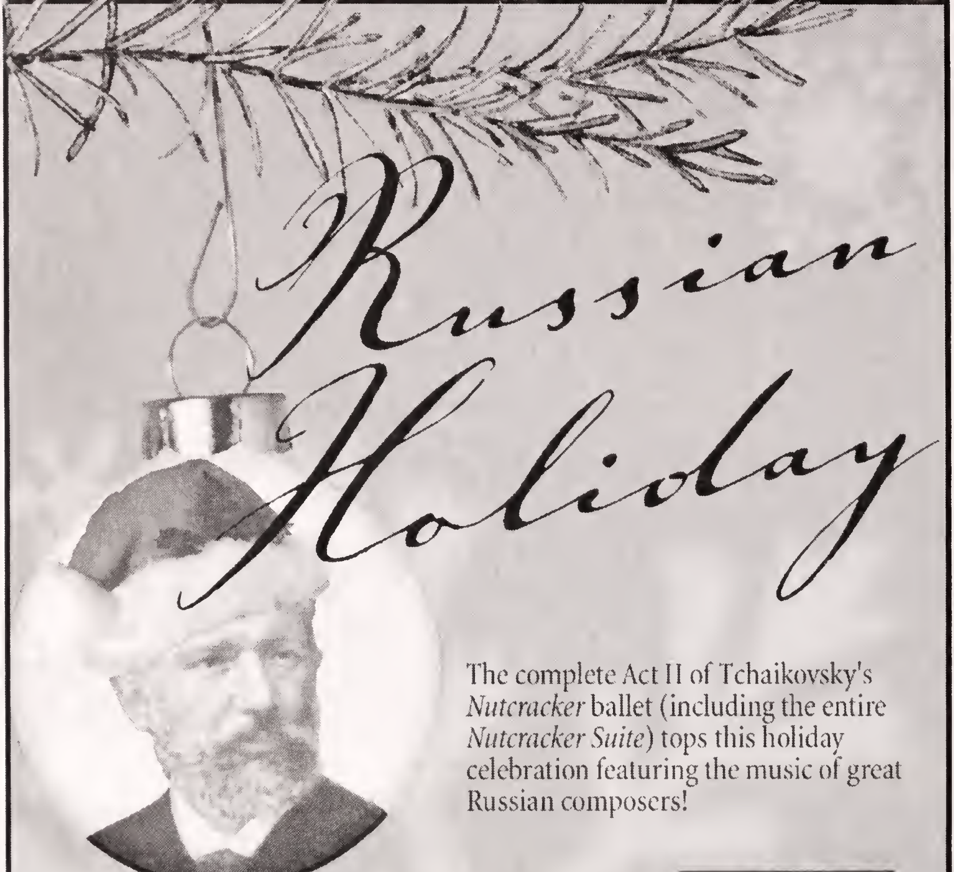
School of Music

Russian Holiday



The complete Act II of Tchaikovsky's *Nutcracker* ballet (including the entire *Nutcracker Suite*) tops this holiday celebration featuring the music of great Russian composers!

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Copland Celebration Calendar

Nov. 8	Utah Symphony Preamble for a Solemn Occasion Music for a Great City Piano Concerto Four Dance Episodes from *Rodeo*
Nov. 10	Vivian Perlis, *lecture* A Portrait of Aaron Copland BYU Singers and Concert Choir Singers: Thou O Jehovah Stomp Your Foot Long Time Ago Ching-a-ring Chaw Bought Me a Cat Concert Choir: Lark
Nov. 15	Wind Symphony An Outdoor Adventure
Nov. 16	Philharmonic Orchestra Lincoln Portrait; President Merrill J. Bateman, *narrator* El Sálon México Third Symphony
Nov. 17–18	Men's Chorus and Women's Chorus Men's Chorus: Zion's Walls Boatman's Dance Women's Chorus: The Little Horses
Dec. 6	Symphony Orchestra Four Dance Episodes from *Rodeo* Appalachian Spring

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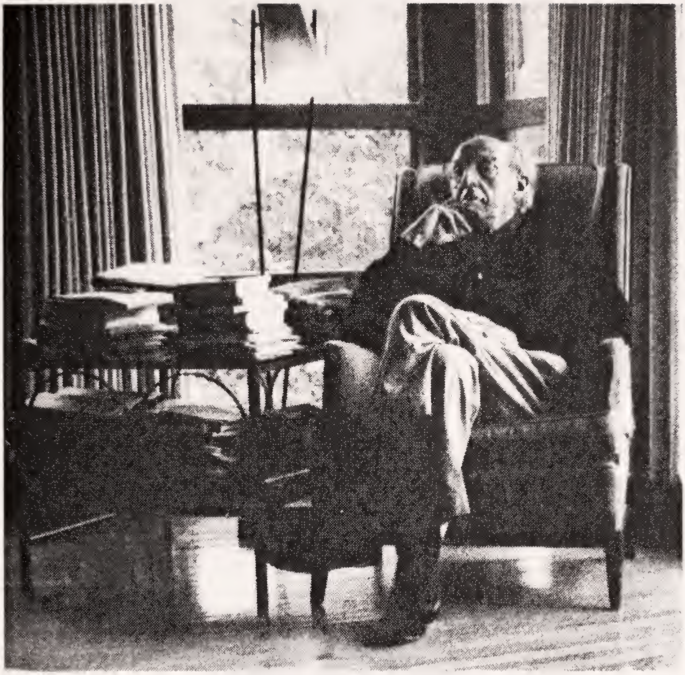

Reflections on a life in music

"The arts offer the opportunity to do something that cannot be done anywhere else. It is the only place where one can express in public feelings ordinarily regarded as private. It is the only place where a man or a woman can be completely honest, where we can say whatever is in our hearts and minds, where we need never to hide from ourselves or from others.

I think that my music, even when it sounds tragic, is a confirmation of life, of the importance of life. If there is a unifying core in it all, it is a sense of affirmation.

I would like to think that my music enlarges the listeners sphere of reference, just as when I listen to a great work by Bach or Palestrina, have a larger sense of what it means to be alive then if I didn't hear that work. That is one of the great things about art, of course, that it does enlarge the sense of who you are and what life is all about. Perhaps the answer to why a man such as myself composes is that art summarizes the most basic feelings about being alive. Just as we look to eighteenth-century works to try to experience that time, our arts mirror the whole atmosphere of the present. By reflecting the time in which one lives, the creative artist gives substance and meaning to life as we live it. Life seems so transitory! It is very attractive to set down some sort of permanent statement about the way we feel, so that when it's all gone, people will be able to go to our art works to see what it was like to be alive in our time and place—twentieth-century America." —Aaron Copland

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Marilyn Bassett
Amanda Talbot
Amy Benson
Melissa Price
Rachael Williams
Lexye Lund
Tracy Olsen
Kathy Grover
Mindy Fackrell
Amy Allred
Jamilyn Herrod

Second violins

Jeremy Starr
Heather Rust
Sara Adams
Beth Benne
Burke Sorensen
Mary Kathryn Amott
Grace Liu
Julie Dalton
Alice Ashton
Valora Allen
Ben Chan
Lindsay Johansen
Cami Jackson
Emily Price
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Michelle Petit
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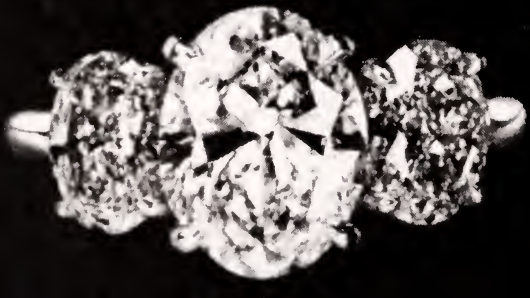

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BRIGHAM'S LANDING PROVO 377-3040

PROGRAM
November 16, 2000

BYU Philharmonic Orchestra
Kory Katseanes, ***conductor***
President Merrill G. Bateman, ***guest narrator***

El Sálon México	Aaron Copland (1900-1990)
Lincoln Portrait	Aaron Copland
President Merrill G. Bateman, ***narrator***	

Intermission

Symphony no. 3	Aaron Copland
Molto Moderato - with simple expression	
Allegro molto	
Andantino quasi allegretto	
Molto deliberato	

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Program Notes
by Kory Katseans

El Sálon México (1936)

In 1932 Mexican composer and good friend Carlos Chávez invited Aaron Copland to visit Mexico. The entire experience seemed to have a permanent, if not profound, influence on the American composer. The pleasure of the experience hatched Copland's ability to begin composing Latin music. A case could be made that Copland is the most successful–at least the most well-known–composer of South-of-the-border sounds. Much the same as Ravel's "Spanish" acumen. Shortly thereafter, in 1935, Copland had come to the point in his career when he was looking for new ways to express himself, ways that were less challenging to audiences, and he turned to his recollections of that sunny vacation.

"I was already experimenting with a different style of writing in two compositions, *El Sálon México* in its finishing stages, and a high school opera. I had no thought of rejecting one kind of music for another–only the feeling that it was time to try something new. *El Sálon México* had been in the works since my first trip to Mexico in 1932 when I came away from that colorful dance hall in Mexico City with Chávez. I remember reading about it for the first time in a tourist guide book: 'Harlem-type nightclub for people, grand Cuban orchestra. Three halls: one for people dressed in your way, one for people dressed in overalls, but shod, and one for the barefoot. When I got there, I also found a sign on the wall which said, 'Please don't throw lighted cigarette butts on the floor so ladies don't burn their feet.' A guard, stationed at the bottom of the steps leading to the three halls, would nonchalantly frisk you as you started up the stairs to be sure you had checked all your 'artillery' at the door and collect the 1 peso charge for admittance to any of the three halls. When the dance hall closed at 5:00am it hardly seemed worthwhile to some of the overalled patrons to travel all the way home, so they curled themselves up on chairs around the walls for a quick two-hour snooze before going to a 7:00am job. I realized it would be foolish for me to attempt to translate some of the more profound sides of Mexico into musical sounds–the ancient civilizations or the revolutionary Mexico of our own time–for that one really had to know a country well. But my thought kept returning to that dance hall. It wasn't so much the music that I heard there, or the dances, that attracted me so much as the spirit of place. In some inexplicable way, while milling about in those crowded halls, one really felt a live contact contact with the Mexican people–that electric sense one sometimes gets in far-off places, of suddenly knowing the essence of a people–their humanity, their separate shyness, their dignity and unique charm."

In spite of Copland's fears that the piece would sound Mexican only to the ears of the residents of "America del Norte," and that real Mexicans would resent a "gringo meddling with their native melodies," the composition's godfather, Carlos Chávez, enthusiastically embraced it, and conducted its premier with the Orquestra Sinfónica de México in Mexico City on August 27, 1937. It was immediately hailed as "a piece as Mexican as the music of the Revueltas," and has delighted audiences everywhere since.

Lincoln Portrait (1942)

According to Leonard Bernstein, Aaron Copland "always had some kind of identification in his mind between plainness and Abraham Lincoln." It seems to mirror the effect that Copland desired in all his "popular" music–that of "simple expression." No wonder then that in the early war years when Copland was asked by

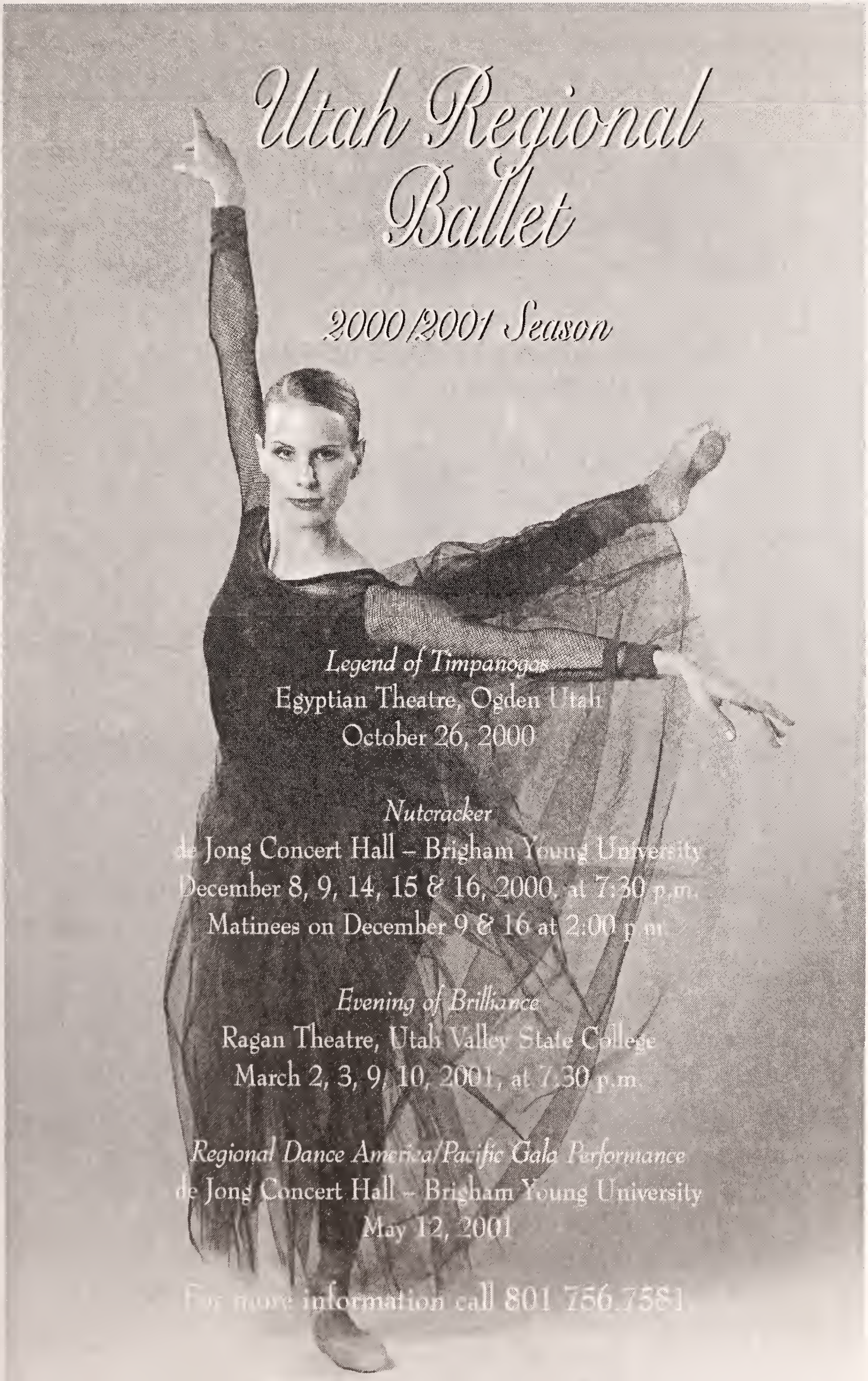
Andre Kostelanetz to write a patriotic work, a musical portrait of a great American, Copland's choice of Lincoln was the perfect fit.

Concerned about the challenges of writing patriotic music "difficult to achieve without becoming maudlin or bombastic, or both. I was hoping to avoid these pitfalls by using Lincoln's own words. I avoided the temptation to quote only well-known passages, permitting myself the luxury of only one from a world-famous speech." Using all original music, except for quotations from the folk songs "Camptown Races" and "Springfield Mountain," Copland gives us the following road map: "Lincoln Portrait . . . is divided roughly into three sections. In the opening, I hoped to suggest something of the mysterious sense of fatality that surround Lincoln's personality, and near the end of the first section, something of his gentleness and simplicity of spirit. I was after the most universal aspects of his character, not physical resemblance. The challenge was to compose something simple, yet interesting enough to fit Lincoln. The second section is an attempt to sketch in the background the colorful times in which London lived. Sleigh bells suggest a horse and carriage of nineteenth-century New England, and the lively tune that sounds like a folk song is derived in part from 'Camptown Races.' In conclusion, my purpose was to draw a simple but expressive frame around the words of Lincoln himself—in my opinion among the best this nation has ever heard to express patriotism and humanity."

Third Symphony

In spite of never really writing a "First" or "Second" symphony—the Organ Symphony is considered his first and the Short Symphony the second—Copland's Third Symphony was intended from the outset to be a traditional, major symphonic work. It is surely his most important orchestral composition, and the weight of it occupied his thoughts and energies for a comparable length of time. Begun in 1944 while in Mexico, he finished the symphony in Tanglewood during the summer of 1946, just in time for the opening of the Boston Symphony opening concert that fall. The BSO music director, Serge Koussevitsky, a long time supporter and friend of Copland's, had commissioned the work, and Copland penned the dedication to Koussevitsky's deceased wife, Natalie.

Copland felt that there was no true program behind the creation of this monumental work, stating "if I forced myself, I could invent an ideological basis for the Third Symphony. But if I did, I'd be bluffing, or at any rate adding something ex post facto, something that might or might not be true but that played no role at the moment of creation." Nonetheless, he explains, "One aspect of the Third Symphony ought to be pointed out: It contains no folk or popular material. Any reference to either folk material or jazz in this work was purely unconscious. However, I do borrow from myself by using *Fanfare for the Common Man* in an expanded and reshaped form in the final movement. I used this opportunity to carry the *Fanfare* material further and to satisfy my desire to give the Third Symphony an affirmative tone. After all, it was a wartime piece–or more accurately, and end-of-war piece–intended to reflect the euphoric spirit of the country at the time." After the premier Meastro Koussevitsky went on record declaring "There is no doubt about it–this is the greatest American symphony."



Utah Regional Ballet

2000/2001 Season

Legend of Timpanogos
Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

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de Jong Concert Hall – Brigham Young University
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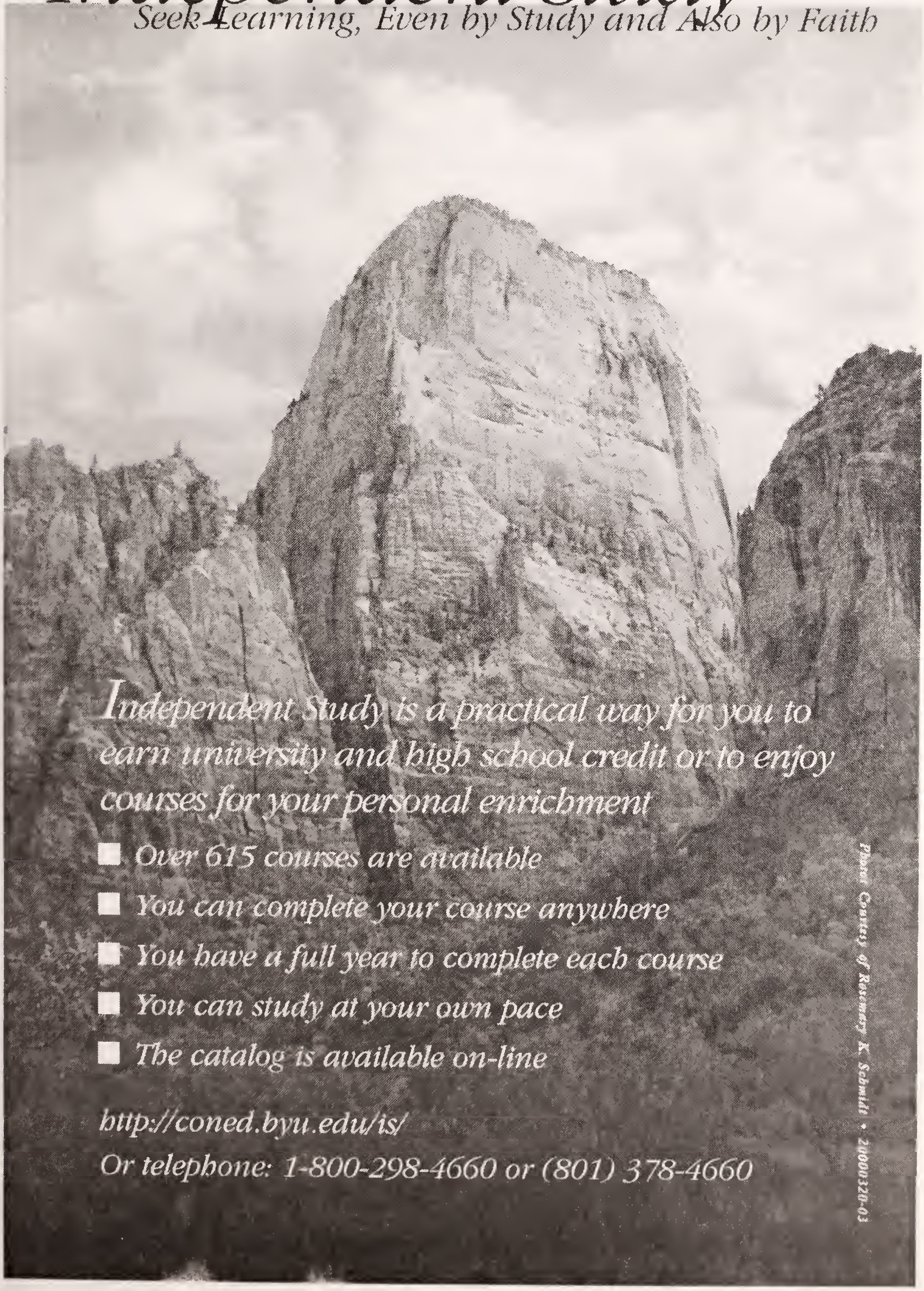

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The School of Music respects and celebrates the historic position of music at the heart of a liberal education and of the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit and shape character. With this power music civilizes and invigorates any society in which it is cultivated.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

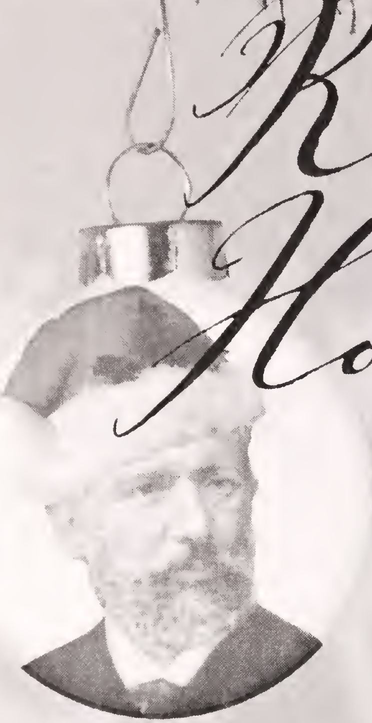
In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble performance. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas. Finally, every student learn in not only a variety of situations—private lessons, small seminars, multi-media labs, and large lectures—but also through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability, using good judgement and common sense, to make right choices leading to a life filled with learning and service.

Thank you for being in attendance. Your support of our programs is greatly appreciated.

David M. Randall, Director
Brigham Young University
School of Music

Russian Holiday



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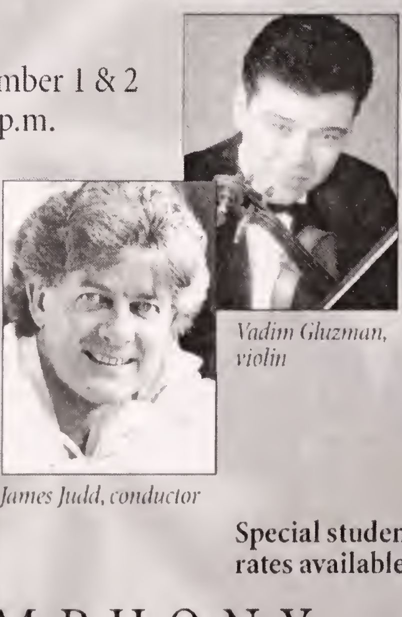

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O aula nobilis — William Mathias (1934-1992)

O aula nobilis ludi et gloria,	O noble hall and pride of the school,
Cunctarum aularum excellentissima,	Of all halls the most outstanding,
Arte multorum hominum decora,	Adorned by the skills of many men,
Hodie cantibus virginum resona;	Echoing this day with the songs of young girls;
Salutem dicimus tibi per omnia,	We wish you well, we praise you:
Te benedicimus—salve per saecula!	Prosper from generation to generation

From the 20th century—Christ, the Good Shepherd, the Great Deliverer

Psalm 23 — Imant Raminsh b. 1943

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures:
He leadeth me beside the still waters.
He restoreth my soul.
He leadeth me in the paths of righteousness for his name's sake.

Yea though I walk through the valley of the shadow of death; I will fear no evil.
For thou art with me, thy rod and thy staff they comfort me.

Thou preparest a table before me
In the presence of mine enemies:
Thou anointest my head with oil;
My cup it runneth over.
Surely goodness and mercy shall follow me
All the days of my life.

And I will dwell in the house of the Lord forever.

Pie Jesu from Requiem — Maurice Duruflé (1902-1986)

Pie Jesu Domine,	Blessed Jesus, Lord God,
dona eis requiem sempiternam	Grant thy servants eternal rest.

From the 19th century—Praise be to God!

Laudate Pueri Dominum — Felix Mendelssohn (1809–1847)

Laudate pueri Dominum	Ye sons of Israel, praise the Lord,
Laudate nomen Domini, nomen Domini.	Sing praises to His holy name.
Sit nomen Domini benedictum,	The name of the Lord is holy
Ex hoc nunc et usque in saecula	From this time forth and forever.

Gott in der Natur — Franz Schubert (1797–1828)

Gross ist der Herr!	Great is the Lord!
Die Himmel ohne Zahl sind	Heavens without numbers
Säle seiner Burg,	are the rooms in his fortress;
sein Wagen Sturm und donnerndes Gewölk	He rides on storm and thunder
und Blitze sein Gespann.	and lightening.
Gross ist der Herr!	Great is the Lord!

Die Morgenröroth' ist nur ein Widerschein
von seines Kleides Saum.
Und gegen seinen Glanz ist Dämmerung
der Sonne flammend Licht.
Er sieht mit gnäd'gem Blick zur Erd' herab,
sie grünet, blüht und lacht.
Er schilt, es fähret Feuer vom Felsen auf,
und Meer und Himmel bebt!

The dawn is only a remnant of his robe.

And, when compared to his countenance,
the sun's flaming light is like twilight..
He looks down to earth with a gracious look;
It is greening; blooming and smiling.
He speaks, and fire comes up from the rocks,
and the sea and heavens tremble!

Lobt den Gewaltigen, den grossen Herrn,
ihr Lichter seiner Burg,
ihr Sonnen heere flammt zu seinem Ruhm,
ihr Erden singt sein Lobt!

Praise the Almighty, the Great Lord,
Ye armies of the sun,
Give everything to his glory.
Ye earths, sing His praise

Where Can I Turn for Peace

arr. Dwight Bigler

Love in Any Language

Niška Banja

Serbian Gypsy Dance
arr. Nick Page

Niška Banja topla voda
Zaniš lije živa zjoda.

Nišlike su fine dame
Neseta ju nikad same.

Jek duj duj duj de šuj duj
Čumi davte čaje ando muj.
Ando niši name kavla.
Emka ravla, emkameravla.

The spas of Niš, full of warm water,
are pure pleasure for the people there.

The women of Niš are very fine ladies.
They never walk by themselves.

(Gypsy "la la la")

Einförmig ist der Liebe Gram, op. 111 no. 13

Johannes Brahms
(1833–1897)

Einförmig is der Liebe Gram,
ein Lied eintöniger Weise,
und immer noch, wo ichs vernam,
mit summen musst ichs leise.

Monotonous is the sorrow of love,
as a song sung with a monotone tune;
and still, wherever I heard it,
I had to hum along quietly.

Yo le Canto

David L. Brunner

Ya me voy de corazón
Ya me voy con un tambor
Yo le canto todo el dia
Con cariño y alegría

So I am moving with my heart,
So I am leaving with a drum,
I sing to you all day long
with affection and joy.

Poems Not Just for Children

Fair Warning

Shirley W. McRae

The Little Horses

Aaron Copland
(1900-1992)

Beautiful Soup

Irving Fine
(1914-1962)

This Old Man

arr. Robert Chilcott

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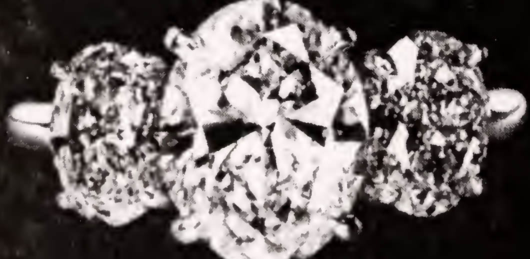

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Program

Let All the World In Every Corner Sing — Ralph Vaughan Williams
(1872-1958)
arr. Dale Wood

Combined Men's and Women's Choruses

Songs of Praise

Praise, My Soul, the King of Heaven — Mark Andrews
(1875-1939)
arr. Mark Hayes

Praise, my soul, the King of heaven!
To His feet thy tribute bring;
Ransomed, healed, restored, forgiven,
Evermore His praises sing;
Alleluia! Alleluia!
Praise the everlasting King.

Frail as summer's flow'r we flourish;
Blows the wind and it is gone;
But, while mortals rise and perish,
God endures, unchanging on:
Alleluia! Alleluia!
Praise the high eternal one.

Angels in the height, adore Him;
Ye behold Him face to face;
Saints triumphant, bow before Him;
Gathered in from ev'ry race;
Alleluia! Alleluia!
Praise with us the God of grace. Amen. –Henry F. Lyte (1793-1847)

O Be Joyful in the Lord — Gilbert M. Martin

O be joyful in the Lord all ye lands:
Serve the Lord with gladness,
And come before His presence with a song.
Be ye sure that the Lord He is God,
It is He that hath made us and not we ourselves;
We are His people and the sheep of His pasture.
O go your way into His gates with thanksgiving,
And into His courts with praise;
Be thankful to Him and speak good of His name.
For the Lord is gracious, His mercy is everlasting;
And His truth endureth from generation to generation.
Glory be to the Father; Glory be to the Son; Glory be to the Holy Ghost;
As it was in the beginning, is now and ever shall be, world without end. Amen.
-Psalm 100

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In Celebration of the 100th Birthday of Aaron Copland (1900-1990)

The Boatmen's Dance — Aaron Copland

High row the boatmen row, floatin' down the river, the Ohio...
The boatmen dance, the boatmen sing, the boatmen up to ev'rything.
And when the boatman gets on shore, he spends his cash and works for more.

Then dance the boatmen dance! O dance the boatmen dance!
O dance all night 'til broad daylight and go home with the gals in the mornin'.

Iwent on board the other day to see what the boatmen had to say.
There I let my passion loose, an' they cram me in the callaboose.

Then dance the boatmen dance! O dance the boatmen dance!
O dance all night 'til broad daylight and go home with the gals in the mornin'.

The boatman is a thrifty man, there's none can do as a boatman can.
Inever see a pretty gal in my life, but that she was a boatman's wife

Curtis Goodman, *solo*

Zion's Walls. — Aaron Copland

Come fathers and mothers, come sisters and brothers,
Come join us in singing the praises of Zion.
O fathers don't it make you feel determined to meet within the walls of Zion.
We'll shout and go round the walls of Zion.

Home, Sweet Home

O Home Beloved — Joseph Parry (1841-1903)

O home belov'd, where'er I wander, on foreign land or distant sea,
As time rolls by, my heart grows fonder and yearns more lovingly for thee!
Tho' fair be nature's scenes around me, and friends are ever kind and true,
Tho' joyous mirth and song surround me, my heart, my soul still yearn for you.

The flow'rs around me may be fairer than those that bloom up on thy hills;
The streams, great, mighty treasure bearers, more noted may be than thy rills.
No world renown my humble village like these great towns may proudly claim;
Yet my fond heart doth thrill with rapture whene'er I hear thy humble name.

Ye valleys fair and snow-capped mountains, ye peaceful hamlets 'mid the trees,
Ye murm'ring streams and crystal fountains, kissed by the cool, soft, balmy breeze,
Words cannot tell how well I love thee nor speak my longing when I roam.
My heart alone can cry to heaven, "God bless my own dear mountain home."
--Evan Stephens (1854-1930)

Song for the Mira — Allister MacGillivray, arr. Stuart Calvert

Out on the Mira on warm afternoons
Old men go fishin' with black line and spoons.
And if they catch nothin' they never complain.
wish I was with them again.

As boys in their boats call to girls on the shore,
Teasin' the ones that they dearly adore,
And into the evening the courting begins.
wish I was with them again.

Can you imagine a piece of the universe
More fit for princes and kings?
I'll trade you ten of your cities for Marion Bridge
And the pleasure it brings.

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Out on the Mira on soft summer nights
Bonfires blaze to the children's delight;
They dance 'round the flames singin' songs with their friends.
Iwish I was with them again.

And over the ashes the stories are told
Of witches and werewolves and Oak Island gold.
Stars on the riverface sparkle and spin.
I wish I was with them again.

Out on the Mira the people are kind.
They treat you like homefolk and help you unwind.
And if you come broken they'll see that you mend.
I wish I was with them again.

Now I'll conclude with a wish you go well.
Sweet be your dreams and your happiness swell.
I'll leave you here, for my journey begins.
I'm going to be with them again.

Rob Thacker, *solo*
Josué Ocampo, *flute*

Where the Old Ohio Flows
Lon Berry

When the evening shades have fallen and the stars are in the sky,
And my thought returning homeward, view the days so long gone by.
I can see my mother standing there beside the blushing rose,
At the home of my dear childhood, where the old Ohio flows.

When the silvr'y moon is shining and the woodland birds do call,
When the world is deep in slumber, and the dew is spread o'er all,
To my heart there comes a yearning, for the scene of long ago,
For the scenes amid the valleys where the old Ohio flows.

I can see the streamlet running, I can see a girlish face,
And upon the picture plainly can her golden tresses trace.
I can see her there a-smiling as the breeze so softly blows
'Mid the scenes of my dear childhood, where the old Ohio flows.

–Joseph A. Clark

I'm Buildin' Me a Home
Spiritual
arr. Uzee Brown

Matthew Gee, *solo*

This World is Not My Home
Albert E. Brumley

Benjamin Schwartz, *solo*

from *The Music Man*

Rock Island
Ya Got Trouble
The Wells Fargo Wagon
Shipoopi
Lida Rose
Seventy-Six Trombones

Meredith Wilson
(1902-84)

Soloists: Steven Allred, Neil Dickersson, James Hutchings, Rusty Terry (Rock Island, Wells Fargo Wagon),Ted Maxwell (Ya Got Trouble), David Johnson (Shipoopi)
Shipoopi Dancers: Daniel Aldous, Cameron Baird, Adam Boden, Trenton Bowen, David Call, Tyler B. Christensen, Drew Graham, Ryan Hancock, J. David Humphries, Matt Jensen, Jason Jones, Jared Nye, Jonathan Richey, Warren Robinson, Benjamin Schwartz, Nathan Smith, Carric Smolnik, Bryant Staples, Rusty Terry, WestonWride
Choreography, Megan Sanborn

Women's Chorus 2000-2001

Soprano I
Angela Ramjoue
Chantelle Walther
Stephanie Davis
Kira Duke
Camille Call
Jessica Newton
Iva Doubravova
Sharon Farr
Biz Chase
Alexia Hansen
Kelly Newbold
Kara Larsen
Jamie Gibson
Sarah Reynolds
Megan Benson
Heather Heywood
Julie Ogden
Wendy Snarr
Sharon Belnap
Kristy Gill
Robyn Torgesen
Jessica Woodbury
Heather Neubert
Brynley Bodine
Kara Southwick
Amy Kern
Megan Hansen

Soprano II
Tatia Kindred
Liz Cannon
Sharee Gariety
Becky Schmidt
Logan Barber
Marti Clark
April Laney
Laurie Hamer
Mindy Tonks
Natalie Wayman
Amy Keith
Erika Duckwitz
Eliza Ashton
Kristen Eliason
Kirin Wells
Whitney Skidmore
LoriPacker
Sarah Jackson
Kira Farnsworth
Emily Esplin
Lindsay Oldroyd
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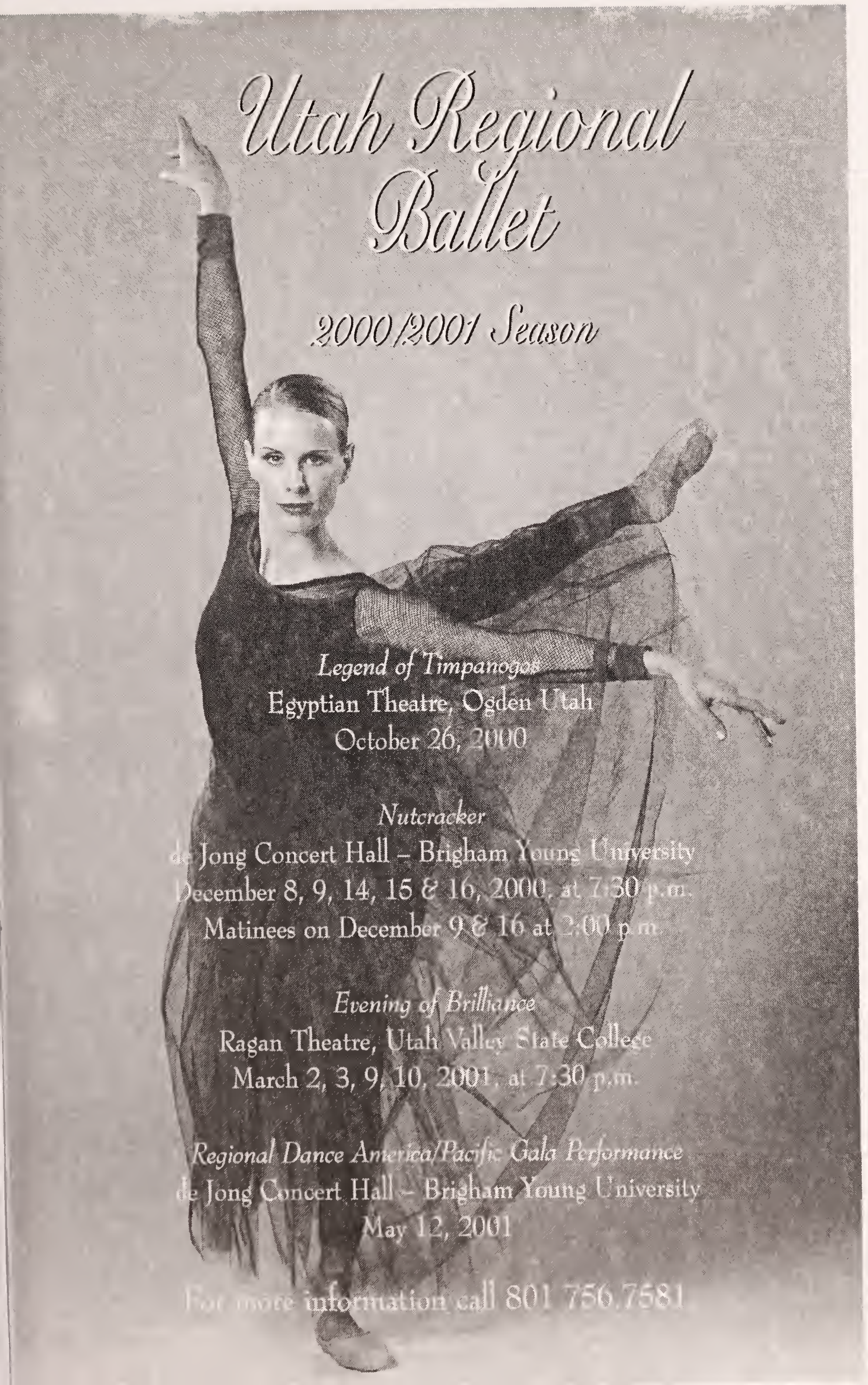
Bekki Aird
Elizabeth Fonnesbeck
Bridgid Thomas
Rachel Wall
Marin Turley
Whitney Webster
Nancy Pratt
Emily Duke
Michelle Blake
Lisa Porter

Alto I
Kari Brown
Connie Boyer
Courtney Cross
Tiffany Gee
Emily Bement
Jill Christian
Audrey Hawkins
Carmen Blackham
Katherine Cowley
Jenny Higginson
Angela Vaughn
Kirsten Woods
Kiersten Honaker
Allyson Edvalson
Heather Phillips
Faith Partridge
Bonnie Ashby
Melanie Dewey
Myra Shaw
Teri Hales
Stefani Jantzen
Christy McMullin
Annie Blais
Brooke Holyoak
Emily Purdy
Desiree Millsaps
Catherine Tomkinson
Pam Capelo
Jamie Davis
Jillian Walker
Suzanne Ball
Arianne Barrus
Jenny Merrell
Chloe Andersen
Heidi Allen
Emily Hill
Debbie Pritt
Mollie McVay
Heather Rust

Alto II
Holly Aldous
Angee Davis
Hannah Farrell
Hillary Anderson
Autumn Jones
Bonnie King
Arly Crawford
Melissa Stevenson
Natalie Hobbs
Julie Ann Tays
Ashley Titensor
Mallorie Evenson
Alisha Thompson
Brittany Juretich
Kristina Scott
Julie Williams
Emily Hurst
Sariah Yoder
Gloriana Smith
Jamie Taylor
Jenny Hornberger
Sara Jensen
Sarah Nielsen
Jessica More
Alicia Carlson
Adaure Ojukwa
Susan Hall
Becky Brewer
Lisa Semanoff
Jennifer Thomas
Jacqueline Paullin
Shannon Wilson
Kiely Fisher
Carol Hatch
Andrea Nordgeren
Emily Weed
Nicole Roubicek
Jamie Stevenson
Hannah Miller
Laurel Holdaway
Jolene Perrine
Lucy Clark
Tiffany Stoddard
Sharleen deGaston
Gretchen Preisser
Valerie Smith
Jodi Wood
Mary Kay Christensen



Utah Regional Ballet

2000/2001 Season

Legend of Timpanogos
Egyptian Theatre, Ogden Utah
October 26, 2000

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 756.7581

BYU Men's Chorus 2000
Rosalind Hall, *director*

Tenor I

Brian Aderhold
Stephen Biesinger
Jared Bourgeois
Kristopher Boyle
Devon Branvold
John Carlson
Bradley Chapman
Christopher Christensen
Dan Coombs
Christopher Coons
Jacob Crosby
Neil Dickerson
Ryan DuBois
Andrew Feil
Michael Francis
Kevin Gamett
Andrew Graham
Rafael Hazelembuller
John Hendricks
Zachary Herries
Blaine Hunsaker
James Hutchings
Nathaniel Hutchings
Paul Jenkins
Matthew Jensen
Jonathan Jenson
Kelly Jeppesen
David Johnson
Jared Kern
Bradley Lewis
Taylor Lewis
Craig Loveridge
Matthew Martin
Erik Mourtgas
Jared Nye
Jason Palmer
Jaime Penaflor
Juan Pereira
Matthew Pittard
Christian Rigden
Kenneth Robinson
Richard Sandberg
Matthew Scott
David Segrera
Jared Shaver
Gregory Sheppard
Stephen Sherlock
Richard Shipley
Micah Shirts
Tyler Stinson
Mark Stoker
Michael Tonks
Alfredo Travassos
Blake Unguren
Glen Varga
Spencer Wheelwright
Antony Winkel
Michael Wirthlin
Weston Wride

Tenor II

Daniel Aldous
Andrew Arnott
Cameron Baird
Brian Bentley
Robert Bingham
Patrick Bowen
Trenton Bowen
Wally Breitenstein
David Call
Erick Carlson
Kimball Carpenter
Tyler Christensen
James Dunn
Thomas Gardner
Thomas Gessel
Stefan Gordon
Richard Graham
Jim Guyman
Robert Hansen
Jared Hardy
Chris Hathaway
Michael Hull
Russell Jack
David Jensen
Andy Jenson
Jason Jones
Joseph Jones
David Kellis
Ross Larsen
James Laudie
Aaron Lichfield
Theodore Long
Marco Lopez
Brian Ludwig
James Maxwell
Todd Nelson
Jonathan Osterlund
Warren Robison
Benjamin Schwartz
Colin Smith
Jordan Smith
Keith Smith
Nathan Smith
Bryant Staples
Spencer Swift
Ryan Tingey
Troy Walker
Raymond Walther
Joshua Ward
Keith Wells
Dustin Wiberg
Seth Williams
Justin Yeates
Donald Yorgason
Yancy Zimmerman

Baritone

Brian Adams
Justin Allen
Steven Allred
Scott Andelin
Daniel Ballard
Dustin Barton
David Beckstead
William Bell
Blaine Birch
Matt Brown
Kevin Buskirk
Mark Campbell
Daniel Chan
Todd Claypool
Richard Cook
John Cowan
Peter Crane
Ryan Cromar
Nathan Dewey
Steven Easthope
Nathan Eathope
Stephen Francis
Gardner Gee
Lance Gibson
Jayme Glasman
Curtis Goodman
Steven Gray
Ryan Hancock
Reese Harper
Adam Hopson
Matthew Jones
Kenneth Klinger
Devin Knighton
Jacob Koch
Joshua Lee
Benjamin Matz
Steven Maxfield
Stephen Merino
Lane Molen
Matthew Nielsen
David Parma
Michael Pedersen
Todd Ransom
Joshua Rich
Bradley Richins
David Rogers
Dale Rowse
Blake Rule
Michael Secrist
Carric Smolnik
David Stott
Matt Swan
Gregory Swenson
Daniel Swinton
Mark Tanner
Rusty Terry
Cameron Tregaskes
Christian Ward
Gregory Walters

Bass

Reid Allred
Jared Alvarez
Ammon Barker
Kenneth Blaisdell
Adam Boden
Scott Boyle
Rob Brown
Donald Cannon
Stephen Clayson
Nathan Cox
Gregory Doerman
Christian Egan
Derek Farnes
Matthew Gee
Gunnar Gehring
William Giles
Jason Glenn
Nathan Grow
David Halgren
Jared Hancock
Matthew Hansen
Jason Holt
Levi Holsinger
Adam Hopson
Adam Housewight
Stephen Hulme
David Humphries
Dave Jamison
Aaron Jensen
Jordan Johnsen
Jaylan Jones
Scott Kraczek
Jonathan Landon
Austin Lewis
Seth Lewis
Logan Molyneux
Stephen Mouritsen
Eric Nelson
Lawrence Penner
Michael Perkins
Devin Pratt
Jonathan Richey
Tyson Ririe
Blake Roper
Shane Rowley
Matthew Sanders
Daven Septon
Jared Siebert
Nathan Smith
Anthony Strike
Stephen Swift
Rob Thacker
Loren Thomas
Trenton Walker
Nathan Waters
Brian Wall
Rick Whitehead
John Williams
Jerin Yu

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237EG0700

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DAVID RANDALL, *DIRECTOR*

FULL-TIME FACULTY

Richard Anderson
Daniel Bachelder
Claudine Bigelow
David Blackinton
Randall Boothe
Murray Boren
Paul Broomhead
Ronald Brough
David Brown
Douglas Bush
Steven Call
Ruth Christensen
April Clayton
Don Cook
Tom Durham
Geralyn Giovannetti
Vesna Gruppman
Rosalind Hall
Brian Harker
Deanna Helquist
Michael Hicks
William Holman
Arden Hopkin
Jerry Jaccard
Gordon Jessop
Steven Johnson
Stephen Jones
Kory Katseanes
Susan Kenney
Stephan Lindeman
Hayle Lockwood
Larry Lowe
Dale Monson
Iren Perry-Fox
Don Peterson
Paul Pollei
Harrison Powley
David Randall
Clayne Robison
Bryce Rytting
David Sargent
Jeffrey Shumway
Larry Shumway
Christian Smith
Raymond Smith
Ronald Staheli
Lawrence Vincent
Julie Zumsteg

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Marlene Bachelder
Dian Baker-Sellheim
Barry Bounous
Debra Bounous
Marcel Bowman
Daron Bradford
Marjo Burdette
Monica Call
Kathy Colton
Jillette Dayton
Elizabeth Deters
Lyle Durland
Kelly Eisenhour
Donna Fairbanks
Massimiliano Frani
Jayne Galloway
Mark Geslison
Mahlon Grass
Larry Green
Igor Gruppman
Robin Hancock
Benjamin Henderson
Marcie Jacobsen
Kerilyn Johnson
Jay Lawrence
DB Long
Rosemary Matthews
Lloyd Miller
Anna Mooy-Braithwaite
Shru DeLi Ownbey
Harvy Rich
Cynthia Richards
Vivien Robison
Monika Rosborough-Bowman
Troy Sales
Suzanne Shippen
Jon Skidmore
Mona Smith
Lila Stuart-Bachelder
David Tinney
Tracy Warby
Vanja Watkins
Lars Yorgason

ADMINISTRATION & STAFF

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Vincent Mrykalo
Michael Ohman
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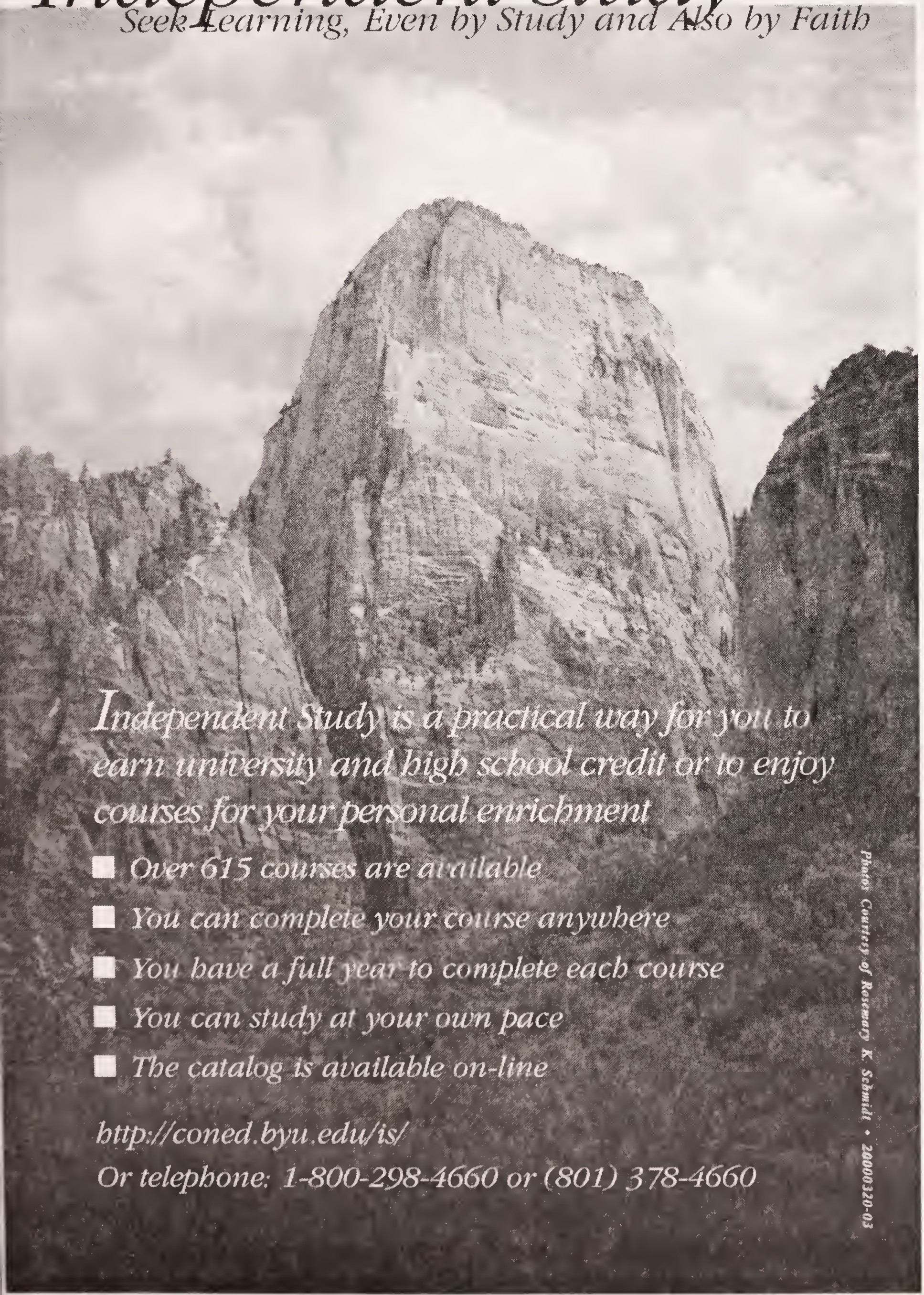
Eldridge Travis



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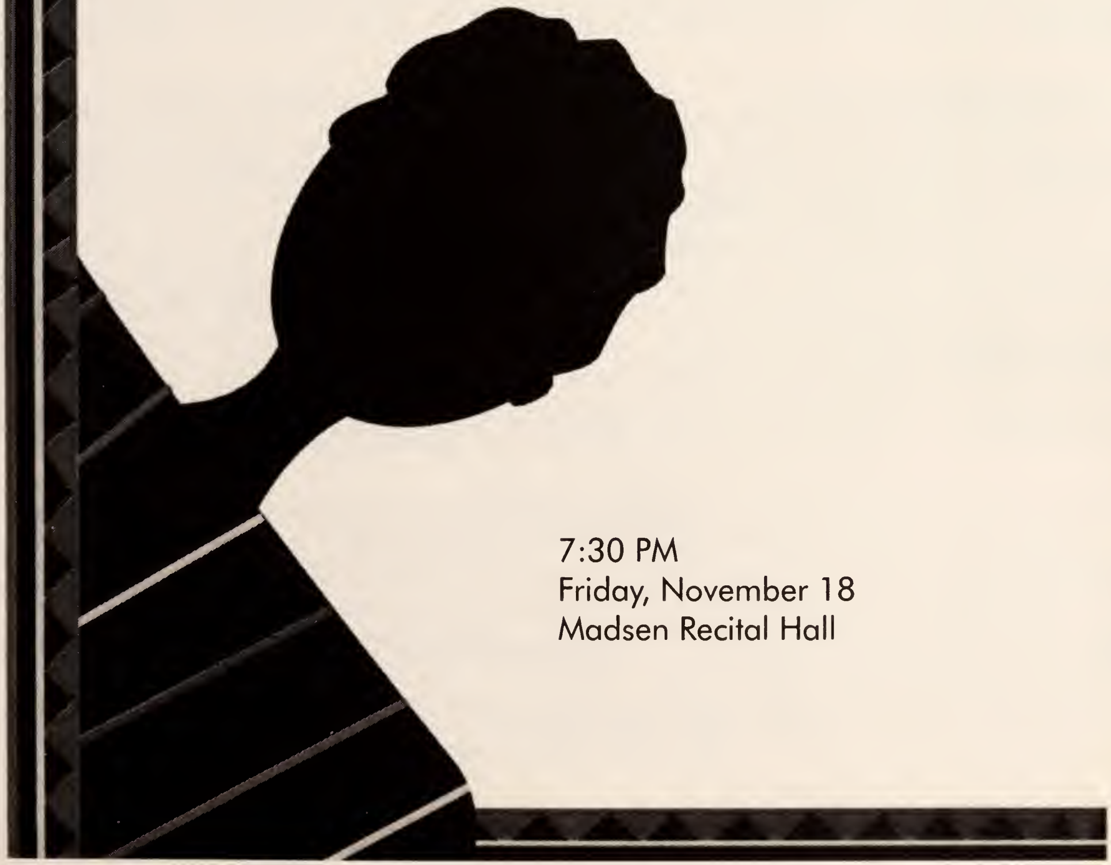
BYU School of Music • College of Fine Arts and Communications

PERCUSSION ENSEMBLE
AFRO LATIN COMBO
PANORAMIC STEEL
BYU DRUM LINE



7:30 PM
Friday, November 18
Madsen Recital Hall

AN EVENING OF PERCUSSION

Program

Hoe-Down	Aaron Copland / arr. Ron Brough
Suite for Small Orchestra No. 2	Igor Stravinsky / arr. John Moss
I. Marche	
II. Valse	
III. Polka	
IV. Galop	
Oblivion	Astor Piazzolla / arr. William H. Smith
Beirut	Mike Mainieri / arr. Paul Rennick

BYU Percussion Ensemble
Ron Brough, *director*

Pacifico	Humberto Ramirez
Slow Visor	Eddie Palmieri
Gee, Baby Ain't I Good to You	Don Redman / arr. Jay Lawrence
Quimbara	Oscar Hernandez / arr. Jeff Lovell

BYU Afro-Latin Jazz Combo
Jay Lawrence, *director*

Santa Lucia	Ray Obiedo / arr. Tom Miller
If She Only Knew	Paul G. Ross
Pan In A Minor	Aldwyn "Lord Kitchener" Roberts / arr. Jit Samaroo

Panoramic Steel
Ron Brough, *director*

Nick's Funky Feet	Michael Huestis
Yaleo	Carlos Santana / arr. Ron Brough & Michael Huestis

BYU Cougar Marching Band Drum Line
Randall Beach, *director*

Ron Brough is Associate Director for the School of Music at Brigham Young University. He is director for the BYU Percussion Ensemble and Panoramic Steel, has conducted several theatrical productions and performs in ***Q'd up*** (the BYU faculty jazz quintet). In addition to recitals and performances at BYU, Dr. Brough has performed as principle percussionist in the Utah Chamber Orchestra and as percussionist with the Pioneer Memorial Theater Orchestra, Ballet West, Utah Opera Company, and the Salt Lake Mormon Tabernacle Choir. His performances with these companies have involved numerous productions in Utah and have included performance tours throughout the U.S., Canada, Japan, Europe, Russia, Australia, and New Zealand. Ron is past Utah Chapter president and currently serves as Secretary/Treasurer for the Utah Chapter of the Percussive Arts Society. He has performed, adjudicated, and presented clinics at several of the Percussive Arts Society International conventions, including marching percussion, solo marimba literature, steel drums, and timpani.

Dr. Brough previously taught percussion at Indiana State University in Terre Haute before coming to BYU in 1984. He received his Bachelor of Music and Masters of Music from the University of North Texas in Denton, and recently completed his Doctor of Arts degree at the University of Northern Colorado. He has performed extensively in the Dallas, Texas area with the Dallas Ballet Orchestra, the Dallas Theater Center, Addison Community Theater, and Greenville Avenue Theater. While in Indiana, Ron was principal timpanist in the Terre Haute Symphony Orchestra.

Jay Lawrence is an adjunct faculty member at BYU and has led his own Latin Jazz band, ***Orquesta Pachanga,*** is the co-founder of ***The Underpaid Professors*** and is a busy freelance percussionist in all areas of music-making. He is a consummate drum set artist and is featured on the vibraphone in BYU's faculty jazz quintet, ***Q'd up.*** Joining the musicians union at age 15 in Reno, Nevada, Jay has played in a variety of musical sitautions with international artists such as Cher, Liza Minelli, Sammy Davis, Jr., Ann-Margret, Juliet Prowse, Tom Jones, Phil Woods, and Milt Jackson. He toured with Liberace from 1976-77 and has recorded with Joey DeFrancesco, Mike Stern, Tom Garvin, and John Santos. Jay has two albums out as a leader and has made recordings as a sideman on almost 100 other projects. He has served as past president of the Salt Lake Jazz Society and Jazz Arts of the Mountain West and is currently director for the GAM foundation, which is the sponsor or the Jazz at the Sheraton Concert Series.

Randall Beach is currently the Assistant Director of the Cougar Marching Band at BYU. He is also in his tenth year as percussion instructor for the Cougar Marching Band. From 1984-85 Randall performed with the Blue Devils Drum and Bugle Corps from Concord California and from 1986-89 served as the percussion caption head for the Blue Knights Drum and Bugle Corps in Denver, Colorado. He remains actively involved in marching percussion as an arranger and clinician. Randall has also taught music at the junior high and high school levels in Arizona and Utah. Randall is a graduate of Utah State University and received a MM in percussion performance and pedagogy from BYU.

Percussion Ensemble Personnel
Kevin Meyer
David Zimmerman
John Black
Kandis Bender
Nicholas Jepsen
Marc DeLuca
Catherine Tindall
Jayme Wagner
Joe Center
Mike Henrie
Eric Rickords
Jordan Johnson
Regan Brough
Jamie Lund
Eric Mortenson

Panoramic Steel Personnel
Kandis Bender
Jamie Lund
Margaret Maurice
Christine Wilks
John Bradley
Taylor Nimtz
Jayme Wagner
John Black
Jacklyn Bagley
David Zimmerman
Matt Hymas
Marc DeLuca
Kevin Davis
Joe Center
Jason Trudeau

Afro Latin Combo
Tom Hovey, *trumpet*
Trent Arnold, *trombone*
Matt Reimann, *woodwinds*
Jeff Lovell, *piano*
Denson Angulo, *bass*
Bart Olson, *percussion*
Mike Henrie, *percussion*
Taylor Nimtz, *percussion*
Joshua Aker, *vocals*
Christie Arnold, *vocals*

Drumline Personnel
Snares:
Greg Anderson**
John Black
Noah Craig
Dan Flynn
Daniel Hulme
Preston Koerner
Kevin Meyer
Cristof Nuila++
Matt Pence
Brad Peterson

Quads:
Amos Colletti**
Joe Osmond
Adam West
Will Whitaker
Chris Wise

Bass
Kandis Bender
Jamie Lund**
Ilene Parry
Gerald Reynolds
Eric Rikords

Cymbals
Gordon Bishop
Adele Blackham
Megan Howard
Angela Pryor**
Eric Mortensen
Crystal Richards
Brandon Standifird
Kim Winterton

++ Section Leader
** Squad Leader

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 18, 2000 - 1:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Brett Howard Stewart
piano

Student of
Jeffrey Shumway

Assisted by
Brandon Stewart, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

English Suite in A Minor, BWV 807	Johann Sebastian Bach
Prélude	(1685-1750)
Allemande	
Courante	
Sarabande	
Bourré I, II	
Gigue	
Sonata in F, Hob. 16:23	Franz Joseph Haydn
Allegro	(1732-1809)
Adagio	
Finale: Presto	
Scherzo in C-sharp Minor, Op. 39	Frédéric Chopin
	(1810-1849)
Concerto No. 2 in B Minor, Op. 42	Ernst von Dohnányi
Allegro Vivace	(1877-1960)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 18, 2000 - 2:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Leslie Kressin
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a Major in Performance

Program

English Suite No. 3 in G Minor Prelude Allemande Courante Sarabande Gavotte I Gavotte II Gigue	Johann Sebastian Bach (1685-1750)
Sonata in D Major, K. 576 Allegro Adagio Allegretto	Wolfgang Amadeus Mozart (1756-1791)
Berceuse, Op. 57	Frédéric Chopin (1810-1849)
Toccata, Op. 15	Robert Muczynski (b. 1929)

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Saturday, November 18, 2000 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jason P. Bonham
viola

Student of
Claudine Bigelow

Assisted by
Diane Selheim, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Cadenza for Viola Solo (1984)	Krzysztof Penderecki (b 1933)
Sonata in F Minor, op. 120, no. 1 Allegro appassionato Andante un poco Adagio Allegretto grazioso	Johannes Brahms (1833-1897)

Intermission

Concerto for Viola, ed. Tibor Serly Moderato Adagio Religioso–Allegretto Allegro Vivace	Béla Bartók (1881-1945)

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Saturday, November 18, 2000 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Daniel Thrower
trumpet

Student of
David Brown

Assisted by
Robin J. Hancock, *piano & harpsichord*
David Brown, *piccolo trumpet, trumpet & flugelhorn*
Bob Peterson, *trumpet & flugelhorn*
Laurie Sakulich, *trumpet & flugelhorn*
Alex Smith, *trumpet, flugelhorn & natural trumpet*
Nate Botts, *trumpet, flugelhorn & bass drum*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto pour Trompette et orchestre	Henri Tomasi
I. Scherzando	(1909-1971)
Danza Comique	Brent Pierce
	Intermission
Sonata in D for Two Solo Trumpets, Strings & Continuo	Petronio Franceshini
Grave (performed on natural trumpets)	(c 1650- c1680)
Allegro	
Adagio	
Allegro	
Seven Last Phrases	Daniel Thrower
III. Woman, behold thy son! Behold thy Mother!	(b 1976)
IV. My God, my God, why hast thou forsaken me?	
V. I thirst.	
VI. It is finished.	
VII. Father, into thy hands I commend my spirit.	

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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Saturday, November 18, 2000 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Carrie Bills
oboe

Student of
Geralyn Giovannetti

Assisted by
Jonathan Bowman, ***piano***
Amman Starr, ***violin***

Required for the degree Bachelor of Music with a Major in Performance

Program

Konzert für Violine und Oboe BWV 1060 — J.S. Bach (1685-1750)
- Allegro
- Adagio
- Allegro

Sonata for Oboe and Piano (1962) — Francis Poulenc (1899-1963)
- I. Elegie
- II. Scherzo
- III. Déploration

Intermission

Concerto in C Major K. 314 — W.A. Mozart (1756-1791)
- Allegro aperto
- Adagio non troppo
- Rondo–Allegretto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 21, 2000 - 7:30 P.M.
Madsen Recital Hall

BRASS SAXOPHONE CHAMBER NIGHT

Program

Seasons: — Johan Stevens (b 1951)
- Summer
- Autumn
- Winter

Rick Winscott, *trumpet*
Lauri Sakalich, *trumpet*
Matt Croft, *horn*
Ryan Williams, *trombone*
Dan Bryce, *tuba*

Sensitivity — Chris Dedrik
- Suite for Saxophone Quartet

Smiles and Chuckles — Kickman and Brockton - Da

Neesha Nelson, *soprano saxophone*
Philip Nelson, *alto saxophone*
Conrad Allen, *tenor saxophone*
David Halliday, *baritone saxophone*

Four Dances — **Tilman Susato (1500-1560)**
- **Ronde**

Scherzo and Lied — **Ludwig Maurer (1789-1878)**

Gershwin in Brass — **George Gershwin - Roblee (1898-1937)**
- **Foggy Day**
- **Embraceable You**
- **S' Wonderful**
- **Lady be Good**

Melisa Clayton, *trumpet*
Soretta Hart, *trumpet*
Claire Grover, *horn*

Jamie Adams, *trombone*
Joseph Jensen, *tuba*

Three Entertainments
for Saxophone Quartet
Part I
Part II
Part III
Gordan Pelamont

The Goldrush Suite
V. What Was Your Name in the States
Jack Marshall

Candice Cannon, ***soprano saxophone***
Rhett Nelson, ***alto saxophone***
Jeff Cunningham, ***tenor saxophone***
Bret Pimentel, ***baritone saxophone***

March, Chorale and Bourée
J.S. Bach–Filippi
(1685-1750)

Quartet, Op. 76, No. 3 (*Emperor*)
Franz Joseph Haydn–King

Vladimin Paje, ***trumpet***
Melissa J. Clayton, ***trumpet***
David Casbeer, ***horn***
Kurt Griffiths, ***trombone***

Mon Coer se Recommende à Vous
Orlando Lasso–Robinson

Hands Across the Sea
John Phillip Sousa–Werden

Quartet for Brass
Allegro
Wilhelm Ramsoë–Buttery

Brass Tacks
Lennie Niehaus

Brian Croxall, ***euphonium***
Elena Hansen, ***euphonium***
Joseph Jensen, ***tuba***
Marcus Bowers, ***tuba***

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COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 28 – 7:30 p.m.
de Jong Concert Hall

Symphony Orchestra

Daniel O'Bryant, Conductor
Joel Neves, Conductor

Program

Copland, Hoe-down from Rodeo

Grieg, Holberg Suite

Vivaldi, Summer from The Four Seasons

5-minute Intermission

Smetana, Dance of the Comedians from The Bartered Bride

Bizet, L'Arlesienne, Suite no. 1

Brahms, Academic Festival Overture

Sibelius, Finlandia

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Orchestra Members – Tuesday Night

1st violin

Derek Fulwider
Dianne Nelson
Derek Koller
Charlotte Hintze
Katie Robinson
Heidi Hyatt
Marianne Graf
Kent Broadbent
Jason Hart
Laurel Machula
Jessica Stratford
Kara Roylance
Cynthia Andrus
Shelly Ferrin
Cassie Nichols
Rachelle Brown
Johanna Eckerson
Margie Kunz
Shelly Olson
Megan Doane
Shawni Hoover
Anita Montano
Heather Corless
Jennifer Boyce
Reagan Nielsen
Nicole Nielsen
Margaret Hall
Michelle Skousen
Sarah Loose
Nathan Hayden
Eileen Johnson
Catherine Vernon
Erika Jensen
Tasha Egan
Evan Orme

2nd Violin

Michal Carter
Sarah Sonsthagen
Katrina Pilz
Kristen Maetani
Joshua Ariizumi
Torrie Casebolt
Sean Sumsion
Michelle Beard
Monica Welch
Julia Cook
Melissa Orme
Kristy McNiven
Meredith Maughan
Jennifer Chesley
Lauren Seaman
Krissa Gibby
Allison Felshaw
Ashley Rollins
Sheri Pedkover
Debbie Hadley
Peter Ivie
Shannon Neeley
Sarah Peterson
Liesl Russel
Leslie Pearson
Natalie Christensen
Janell McEwen
Kellie Watson
Amber Lewis
Seth Dilworth
Melanie Spjute

Viola

Susan A. Hart
Emily Taye
Kathryn Olsen
Jennifer Call
Jennifer King
Amber Chamberlain
Noella Jeo
Sara Frisby
Jennifer Kelley
Megan Roberts
Brenda Welker
Camie Martin
Amanda Harrison
Sarah van Sant
Madeline Malmstrom
Michelle Munson
Adrianne Tong
Suzanne Hanson
Radul Sinden

Cello

Thad Lloyd
Angela Nielsen
Raquel Velasquez
Michelle Coons
Shannon Jones
Micheline Jarvis
Rachel Lewis
Joe Sommerfeldt
Leslie Brimhall
Brittany Watson
Shannon Connors
Brandon Buhler
Hatsuho Seino
Amanda J. Buhler
Nicole Shaffer
Maren Michaelsen
Danielle Sorensen
Meredith Stockman
Kirsten Rudolph
Paul Jensen
Rebecca Turinetti
Joseph Dittli
Michelle Wimber
Carol Crapo
Vanessa Cox

Bass

Christopher Trendler
Shauna Tuft
Regina Christensen

Oboe

Katie Little
Kathy Skarda
Carrie Bills

Clarinet

Denae Coco
Berkeley Williams

Flute

Cara Woolbright
Melissa Harrington
Teresa Richards
Barbara Steffy
Katie Anderson
Hillary Russell
Laura Dolman

Harp

Marilyn Becraft

Bassoon

Melissa Bitter

Horn

Jason Stratford
Allen Frost

Trumpet

Richard Bragdon
Nathan Nakken
Jetta Hatch
Doug Marchant

Trombone

William Gosney
Joe Hansen

Tuba

Eliza Porter

Orchestra Members – Thursday Night

1st Violin

Derek Koller
Georgia Denney
Tara Adamson
Becca Beatty
Marissa Sessions
Teleysha Smith
Katie Timothy
Evan Orme
Adrian Sheppard
Eileen Sheppard
Eileen Johnson
Louise Stapley
Emily Mitarai
Brooke Sanders
April O'Berry
Jocelyn Johnson
Emily Hunter
Lillian Clawson
Anita Montano

2nd Violin

Stephanie Talbot
Sarah Webb
Sarajane Jensen
Melanie Rogers
Erin Hallmark
Dianne Druitt
Laura Boyle
Meredith Maughan
Rachel Thrift
Melanie Moreton
Michael Clement
Seth Dilworth
Catherine Vernon
Christina Elmer
Jill Goodliffe
Kimberly Stimpson
Andrea Heiner
Marianne Myers
Johanna Eckerson
Taylor Nadauld
Natalie Christensen
Kylie Frandsen
Bethany Branscomb

Viola

Evan Lunt
Katrina Pilz
Anna Siebach
Hope Hendrickson
Rebecca Hunter
Brenda Welker
Michelle Bogart
Ginger Davies
Melissa Wouden
Ben Vetuski

Cello

Anna Ellsworth
Michelle Chon
Anna Kirsten Jensen
Boyd Jensen
Krystal Julian
Tanaia Vogler

Bass

Miles Pomeroy
Emily Lew
Traci Seifert

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 28, 2000 - 7:30 PM
Madsen Recital Hall

JUNIOR RECITAL

Kimberlee Talbot, ***soprano***

Student of
Vivien Robison

Assisted by
Amy Dorff, ***soprano***
Larry Blackburn, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Hark, the Echoing Air	Henry Purcell - Reed (1659-1695)
Vedrai, Carino, from *Don Giovanni*	Wolfgang Amadeus Mozart (1756-1791)
Le Violette	Alessandro Scarlatti (1659-1725)
Liebestreu	Johannes Brahms (1833-1897)
Bescheidene Liebe	Hugo Wolf (1860-1903)
Après un rêve	Gabriel Fauré (1845-1924)
Vieille Chanson	George Bizet (1838-1875)
Tell me, oh blue, blue Sky!	Vittorio Giannini (1903-1966)
Sull' aria, from *Le nozze di Figaro*	Wolfgang Amadeus Mozart (1756-1791)

Amy Dorff and Kimberlee Talbot

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 28, 2000 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Sarah McDonald, *mezzo-soprano*
Kara Palmer, *soprano*

Students of
Dr. Ruth Christensen
Dr. Arden Hopkin

Assisted by
Deborah Lister Neerings, *piano*
Larry Blackburn, *piano*

Required for the degree Bachelor of Music with a Major in Performance/Pedagogy

Program

Virgam virtutis, from *Dixit Dominus*	George Frederic Handel (1685-1759)
Amor preparami, from *Pompeo*	Allessandro Scarlatti (1660-1725)
Intorno all'idol mio, from *Orontea*	Antonio Cesti (1623-1669)
from **Chansons de Bilitis** La flûte de Pan La chevelure **Nuit d'étoiles** **Récit et air de Lia**, from *L'enfant prodigue*	Claude Debussy (1862-1918)

Barcarole, from *Les Contes d'Hoffmann*	Jacques Offenbach (1819-1880)
from **Frauenliebe und Leben** Helft mir, ihr Schwestern Süsser Freund	Robert Schumann (1810-1856)
Allerseelen **Heimliche Aufforderung**	Richard Strauss (1864-1949)
from **Twelve Poems of Emily Dickinson** The world feels dusty Heart, we will forget him **Pastorale** **Laurie's Song**, from *The Tender Land*	Aaron Copland (1900-1990)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 29, 2000 - 7:00 P.M.
Provo Central Stake Center

SENIOR RECITAL
Aaron Patrick Flood
organ

Student of
Douglas Bush

Assisted by
Jay Packard, *tenor*

Required for the degree Bachelor of Music with a Major in Performance

Program

Toccata in G Major	Théodore Dubois (1837-1924)
From 24 *pièces en style libre*, op. 31 Berceuse, no. 19 Élégie, no. 22	Louis Vierne (1870-1937)
From *8 Preludes on Old Southern Hymns*, op. 90 David, the King, Was Grieved and Moved My Soul Forsakes Her Vain Delights Thou Man of Grief, Remember Me	Gardner Read (b. 1913)
Passacaglia in D Minor, BuxWV 161	Dietrich Buxtehude (1637-1707)
Sonata de clarines no. 54 en Do Mayor	Padre Antonio Soler (1729-1783)
Prelude and Fugue in F Minor, BWV 534	Johann Sebastian Bach (1685-1750)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 29, 2000 - 7:30 P.M.
Madsen Recital Hall

Silver Breeze Flute Choir

Aubrey Adams
Rachael Anderson
Cara Bristol
Trisha Christler
Roseline Dipty
Catherine Eddington
Nancy Garcia
Rosa Garcia
Laura Hasler
Erica Hekking
Serena Landen
Rachel Murawski
Julie Nay
Rachelle Olsen
Rebecca Reimann
Whitney Reynolds
Eva Wilcox

Program

Allegro con Brio From Symphony No. 25 K. 183	Wolfgang Amadeus Mozart (1719-1787)
Simple Gifts	Traditional-Lombardo (b. 1946)

Intermission

Quintet for Five Flutes Adagio Minuet Allegro	Alessandro Scarlatti (1660-1725)
Black is the Color of My True Love's Hair	Traditional-Lombardo
Adventures in Space Journey From Earth Moonwalkin' Aboard the Lunar Explorer Reentry	Ricky Lombardo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, November 30, 2000 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Kalotini Latu
piano

Student of
Dr. Irene Peery-Fox

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in F-sharp Major, op. 78	Ludwig van Beethoven
Allegro ma non troppo	(1770-1827)
Allegro vivace	
Sonata No. 6 in A Major, op. 82	Sergei Prokofiev
Allegro Moderato	(1891-1953)
Allegretto	
Tempo di valzer Lentissimo	
Vivace	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS SCHOOL OF MUSIC

Abramyan String Quartet

Thursday, November 30, 2000 - 7:30 P.M.
Museum of Art

Program

String Quartet in G Major, op. 77 #1	Joseph Haydn
Allegro moderato Adagio Menuetto: Presto Finale: Vivace	
Refuge	Phillip Bimstein
Desert Silence Rabbits Birds	

Intermission

Quintet in E-flat, op. 44	Robert Schumann
Allegro brillante In modo d'una Marcia: Un poco largamente Scherzo: Molto vivace Allegro, ma non troppo	

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

String Quartet in G Major, op. 77 #1

The G Major Quartet was the second-to-last of more than eighty composed. Written in 1799, when Haydn was by far Europe's most famous composer (Motzart had died eight years earlier and Beethoven, who was not yet thirty, was just beginning to make his mark as a composer), it demonstrates an absolute mastery of composition and understanding of the potential of the instrument of the quartet. As if to show just what he was capable of doing, Haydn builds the entire first movement around a simple three note rhythmic figure played by the first violin in the first measure. It is followed by heartwarming slow movement, rich with poignant melodic surprises. Then there is an impetuous Minuet (a Minuet in name only; it's much more a prototype for the Scherzo that Beethoven would later popularize) and Trio, in this case a boisterously funny Landler. The Finale is a rustic dance, made virtuoistic to the *nth* degree in Haydn's inimitable way.

Refuge

Refuge is a new work of music composed by Phillip Bimstein that integrates string quartet and taped voice. The piece was inspired by the book *Refuge: An Unnatural History of Family and Place* by Terry Tempest Williams. It consists of four movements and is approximately eighteen minutes in length.

Each movement expresses themes and ideas based on specific passages and phrases from the book. The passages and phrases were read by the author and digitally recorded on tape. While assembling a structured tape score, Bimstein simultaneously composed a score for string quartet which is intended to support and extend the natural melodic shapes and rhythms of Williams' voice and to musically express the mood of her writing.

Gerald Elias, first violinist of the Abramyan String Quartet, conceived the idea for a string quartet based on Williams' book in 1993. It seemed a natural subject for Bimstein, a composer of music that is organically derived from the spoken word. Knowing that Bimstein was also a great admirer of Williams' work, Elias approached him with the idea, and Bimstein responded enthusiastically. The two musicians met with the author in January 1994. The three artists were very excited about the creative possibilities, but the actual work had to wait until a commission could be raised. Then in 1997, Bimstein won a three-year New Residencies grant from *Meet the Composer, Inc.*, which provided the funding for the composition of *Refuge*, as well as other works inspired by the desert landscapes of Utah.

Refuge was commissioned for the Abramyan String Quartet with a grant from New Residencies, a national program of *Meet the Composer* supported by the Pew Charitable Trusts, the James Irvine Foundation, the E. Rhodes and Leona B. Carpenter Foundation, the Rockefeller Foundation, the Aaron Copland Fund for Music, Inc., AT&T, and the National Endowment for the Arts.

Phillip Kent Bimstein

"Phillip Bimstein uses the voices, natural sounds and culture of his adopted home in his compositions, and he practices politics with music in mind." National Public Radio's *All Things Considered* (June 20, 1997)

Environmentalist mayor and former MTV rocker Phillip Kent Bimstein lives in Springdale, Utah, where he prowls the sandstone canyons of Zion National Park. A recipient of grants and awards from the National Endowment for the Arts, *Meet the Composer* and Austria's Prix Arts Electronica, Bimstein's music has been performed at Lincoln Center, the

Kennedy Center, the Bang on a Can Festival, the Aspen Music Festival, and the American Dance Festival.

Ensembles who have performed Bimstein's works include Relache, Turtle Island String Quartet, Sierra Winds, and Corky Siegel's Chamber Blues. A CD of Bimstein's music, *Garland Hirschi's Cows*, released by Starkland in 1997, generated rave reviews internationally in such publications as *Stereo Review, Wired Fanfare, Stereophile,* and this from *Schwann Opus*: "A highly entertaining, populist-oriented collection of serious modern music. Bimstein's compositions are a virtual breath of fresh air." Bimstein was recently featured in *Parade* and Outside magazines.

Bimstein was born in Chicago and is a graduate of Chicago Conservatory of Music, where he majored in theory and composition. Fascinated by language and the ability of music to tell a story, he frequently incorporates text in his work.

Terry Tempest Williams

"I believe in collaboration. I believe in the dissolution of boundaries between the arts: music as poetry; poetry as art; art as dance dance as theater; theatre as story. Each form inspires the other. When Jerry Elias and Phillip Bimstein approached me about creating a string quartet from *Refuge* I was deeply moved. To hear the musicality of words and bring forward the human voice as an instrument is to compose music akin to a heart beat. The Abramyan Quartet and composer Phillip Bimstein have dared to incorporate the landscape of love and loss into a musical moment. I feel privileged to have been a part of their artistic vision."

Quintet in E flat, op. 44

When I was a kid growing up on Long Island, Channel 9 TV had the brilliant and economical idea to show a popular movie twice a day for a week. They called it "Million Dollar Movie." (At that time a million dollars was a lot of money for a movie.) It was during this formative period of my life that I memorized the music and text to my two favorite films, *Robin Hood* with Errol Flynn and *Yankee Doodle Dandy* with James Cagney. There is also a film with both Doris Kartoff and Bela Lugosi -- was it the *Black Cat?* -- in which the background music was a chillingly breathless funeral march. Only many years later as a student at Yale (in a performance that featured fellow student Ralph Matson on first violin and which was coached by the renowned pianist Claude Frank) did I discover with amazement that the march was in fact the second movement of the Schumann Piano Quintet. They just don't make movies like they used to!

Nor do they write piano quintets like they used to. It's surprising that with the predominance of the piano and the string quartet during the classical period that Mozart, Haydn, Beethoven, Schubert, or Mendelssohn never connected the two in a big way. The closest mix was Schubert in his *Trout Quintet*, but he employed a string bass rather than a second violin. In fact, it was Schumann who was the first to realize the powerful potential of the piano quintet. So successful was he that this work was soon followed by the popular masterpieces of Brahms, Dvorak, and Dohnanyi and later those of Frank and Shostakovich, by which time the piano quintet was a standard form.

Yet of all these first-rate works the one by Schumann retains a freshness and vitality which perhaps surpasses all the others. There's an alternation of muscular straight-forwardness and lyric sweetness which is extremely appealing, and even though for today's listener the piece may no longer offer the same surprises it did for its first listeners, we should nevertheless be thankful for Schumann's bold innovative spirit and consummate skill. And for that incredible march.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, December 1, 2000 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Stephanie Wood Cousins
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a Major in Performance

Program

Estudio No. 10 (1976)	Osvaldo Lacerda
Sonata in G Major, Op. 79	Ludwig van Beethoven
Presto alla tedesca	(1770-1827)
Andante	
Vivace	
Nocturne in F Major, Op. 15, No. 1	Frederic Chopin
	(1810-1849)
Romance in F-sharp Major, Op. 28, No. 2	Robert Schumann
	(1810-1856)
Scherzo a Capriccio in F-sharp Minor	Felix Mendelssohn
	(1809-1847)
Intermezzo in E Major, Op. 116, No. 4	Johannes Brahms
	(1833-1897)
Waldesrauschen	Franz Liszt
	(1811-1886)
Jeux d'eau	Maurice Ravel
	(1875-1937)
Toccata from *Trois Pieces*	Francis Poulenc
	(1899-1963)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, December 2, 2000 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Melinda H. Bowler
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a Major in Performance

Program

Prelude and Fugue in E-flat Major, WTC Book II	Johann Sebastian Bach (1685-1750)
Sonata in E-flat Major, op. 31, no. 3 Allegro Scherzo-Allegretto vivace Menuetto-Moderato e grazioso Presto con fuoco	Ludwig van Beethoven (1770-1827)

Intermission

Etude in E-flat Minor, op. 10, no. 6	Frederic Chopin (1810-1849)
Etude in C Minor, op. 10, no. 12	Frederic Chopin
Prelude in D Major, op. 23, no. 4	Serge Rachmaninoff (1873-1943)
Toccata	Pierre Sancan (b. 1916)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, December 2, 2000 - 4:00 P.M.
Madsen Recital Hall

SOPHMORE RECITAL

Jonathan Lee Bowman
piano

Student of
Dr. Paul Pollei

Required for the degree Bachelor of Music with a Major in Performance

Program

Etudes, Op. 10	Frederic Chopin (1810-1849)
From *The Well-Tempered Clavier* Prelude and Fugue No 1 in C Major Prelude and Fugue No 2 in C Minor	Johann Sebastian Bach (1685-1750)

Intermission

Sonata in B Minor	Franz Liszt (1811-1887)

"...the final aim and reason of all Music is nothing other than the Glorification of God, and the Re-Creation of the human spirit." ~J.S. Bach

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, December 2, 2000 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Amanda Croft
oboe

Student of
Geralyn Giovannetti

Assisted by
Jonathan Bowman, ***piano***
Rachel Farnsworth, ***flute***
Nathan Jasinski, ***violoncello***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata No. 2, Opus 13, "Il Pastor Fido" — Antonio Vivaldi (1678-1741)
- Preludio
- Allegro assai
- Sarabanda
- Allegro Presto

Trio for Flute, Oboe and Piano — Madeleine Dring (1923-1977)
- Allegro con brio
- Andante semplice
- Allegro giocoso

Intermission

Concerto in C , K. 314 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro aperto
- Adagio non troppo
- Rondo

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College of Fine Arts and Communications • School of Music

Celebration of Christmas

2000

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

Men's Chorus
Rosalind Hall, *conductor*

Women's Chorus
Dwight Bigler, *conductor*

Philharmonic Orchestra
Kory Katseans, *conductor*

Friday, December 1, 7:30 pm
Saturday, December 2, 2:00 pm & 7:30 pm
de Jong Concert Hall
Harris Fine Arts Center

UP CLOSE AND PERSONAL

Utah Valley's most intimate theatrical experience.

2000–2001 SEASON

Riot at Flo's Cafe (Oct. 13–Nov. 11), Annie (Nov. 24–Dec. 23), The Odd Couple (Jan. 5–Feb. 12), Forever Plaid (Feb. 16–Mar. 26) Dairy of Anne Frank (Mar. 30–May 7), The Sound of Music (June 1–July 9), Hope Springs Eternal (July 13–Aug. 20), The Music Man (Aug. 24–Oct. 1),

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The Villa Playhouse Theatre, 245 S. Main St.
The Little Brown Theatre, 239 S. Main St.
Springville, Utah

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The School of Music

Welcome to tonight's musical production. We are sure that you will have an enjoyable musical experience, one that will enlighten your understanding and strengthen your spirit.

Accredited by the National Association of Schools of Music, the School of Music at Brigham Young University has nearly 800 majors enrolled in its undergraduate and graduate programs. With a full-time faculty of 51 plus additional part-time associates, the school offers programs leading to the B.A., B.F.A., B.M., M.A., and M.M. The University is composed of thirteen colleges including the College of Fine Arts and Communications, home of the School of Music, and the departments of Communications, Theatre and Media Arts, and Visual Arts.

The School of Music respects and celebrates the historic position of music at the heart of a liberal education and of the gospel. From ancient times, music has proven its power to enlighten the understanding, strengthen the spirit and shape character. With this power music civilizes and invigorates any society in which it is cultivated.

Our mission as the School of Music at Brigham Young University is to assist individuals in their quest for perfection and eternal life and in their desire to use the power of music to civilize and invigorate society. As faculty, administrators, and staff we seek to provide a period of intense learning that will enable students to think clearly about diverse kinds of music and to create, perform, and teach music well.

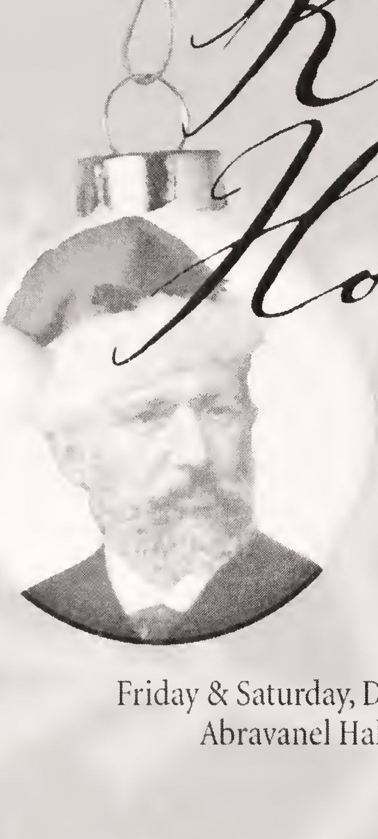
In the School of Music the student learns self-discipline through rigorous practice in pursuit of accurate and passionate performance. The student also learns cooperation and mutual sensitivity through ensemble performance. In the study of music theory and history, the student comes to hear and appreciate the grammar and syntax of various musical languages, to distinguish nuances of style, and to grasp the ways in which styles intertwine with ideas. Finally, every student learn in not only a variety of situations—private lessons, small seminars, multi-media labs, and large lectures—but also through a holistic approach that embraces academic rigor, intuitive insight, physical grace, and spiritual eloquence.

During their time of study in the School of Music, students will have been spiritually strengthened and intellectually enlarged. They will have been given opportunity to develop their ability, using good judgement and common sense, to make right choices leading to a life filled with learning and service.

Thank you for being in attendance. Your support of our programs is greatly appreciated.

David M. Randall, Director
Brigham Young University
School of Music

Russian Holiday



The complete Act II of Tchaikovsky's *Nutcracker* ballet (including the entire *Nutcracker Suite*) tops this holiday celebration featuring the music of great Russian composers!

Friday & Saturday, December 1 & 2
Abravanel Hall, 8 p.m.

Vadim Gluzman, violin

Guest conductor James Judd leads the orchestra in Prokofiev's *Lieutenant Kije* Suite and violinist Vadim Gluzman stars in Glazunov's ravishing *Violin Concerto*.

James Judd, conductor

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UTAH SYMPHONY
Keith Lockhart, Music Director

Choral Music at BYU

The quest for excellence, dedication, and artistry of illustrious past conductors, including Newell Weight, John R. Halliday, Ralph Woodward, and Mack Wilberg, have brought Brigham Young University a national and international reputation for choral excellence. The motivation of these extraordinary conductors was summarized by Dr. Woodward in an interview several years before his retirement. He said, "We have a tremendous obligation in the fine arts. We must set standards—the highest artistic standards. We, as fine arts teachers, must do only the best of which they, the students, and we are capable. If we can give them a sense of aesthetic worth, it will permeate their whole viewpoint about life. I happen to believe that the arts are not only nice to have, they are essential if a person is to be complete."

Newell Weight, with his memorable "Weight vowel chart" and ability to color a choir's sound, strengthened the foundation of choral music at BYU. John R. Halliday brought the BYU Oratorio Choir to prominence through performances of the world's great choral/orchestral repertoire. In its last years the Oratorio Choir premiered two large scale works by LDS composers, The Restoration, by Merrill Bradshaw, and The Redeemer, by Robert Cundick. It was Ralph Woodward who brought BYU choirs to international awareness with his trips abroad with the A Cappella Choir, winning prestigious choral competitions at the International Eisteddfod at Llangollen, and the Spittal and Linz International Festivals. Dr. Woodward also established the ongoing relationship of BYU choirs with the Israel Chamber Orchestra. And it was Mack Wilberg who, along with his stunning work with Concert Choir and his widely published choral compositions and arrangements, built the BYU Men's Chorus into the largest university male vocal ensemble in the United States. The positive effect of these remarkable men, not just on choral musicians but on audiences throughout the world, is incalculable. The alumni of choirs at BYU remember these men with enormous admiration, appreciation, and affection for their profound influence in students' lives.

Now, under the direction of Ronald Staheli and Rosalind Hall, BYU's commitment to fine choral music continues even though the names and organization of the choirs have experienced change. Allowing no room for compromise of quality, major emphasis is being placed on building awareness, unity, and mutual support among the four select choirs. The learning, progress, and commitment level of each choir can then have a positive effect on the other three. Recent years have seen marked increase not only in shared firesides and devotionals, but in combined performances among the select choirs. The music offered at sessions of the past three General Conferences of the Church and the huge success of the three video recording projects in recent years exhibit the result of such unifying efforts. The university has received a remarkable amount of mail from throughout the United States in strong, positive reaction to the Celebration of Christmas, the Thanksgiving of American Folk Hymns, and the Songs of Praise and Remembrance video presentations.

After attending a recent choral concert here, Jerry Johnston, columnist for the Deseret News, wrote, "Few college choirs in America bring the emotional commitment and discipline to their tasks as the BYU choirs. They were remarkable."

The six choral organizations, four of which you will hear tonight, offer all students, both graduate and undergraduate, an opportunity for training, experience, and personal growth in all aspects of the choral art. Even with the intense pressure on students to finish their undergraduate degrees in record time, over one thousand students enroll each semester in choir. And that enrollment is not just among students pursuing a music major. It is not unusual for even the two highly select choirs to have approximately 40 to 50% enrollment from majors other than music. If a student has desire to sing, there is a place for that student to realize such a goal at BYU.

The ensembles also provide continuing and varied conducting experiences for those select students admitted into the rigorous graduate choral music program. You will see evidence of this tonight.

About the Choirs

Singing in an auditioned choir at BYU is not for the faint-hearted. The audition process involves three separate appearances before a conductor over a period of 8 days. This year the four select choirs were chosen from over 800 applicants, and although most are non-music majors, competition was, as always, keen. Many of the 510 students who will sing for you this evening are new members of the choral program at BYU. For all of them, finding their names on the final rosters represents years of preparation. For some of them, it is the realization of a dream. Tonight you are invited to join them in one of the most exciting moments of the year–their first performance.

The **Brigham Young University Women's Chorus** brings together 150 select, versatile singers from all over the United States. This ensemble of beautiful, bright young women performs a diverse repertoire, extending from medieval and renaissance works to modern-day masterpieces. Along with the classical repertoire, folk music and other varied genres are included in the choir's study. The choir has gained a strong reputation for beautiful sound, from quiet unison to the majesty of large textured sonorities. Sensitive musicianship with constant vocal and musicianship improvement are goals for each rehearsal and performance.

The **Brigham Young University Men's Chorus** is thought to be the largest collegiate male choral organization in the U.S. and is known not only for its polished musical performances, but also for its engaging and entertaining performance style. Its repertoire is wide and varied, ranging from the traditional literature for male voices to the popular idioms of the present day. As the Men's Chorus' reputation has grown, so has demand for its performances outside our own campus and state borders. In 1996 the choir embarked on its first tour, performing for the American Choral Directors Association in California. More recently they have completed tours to Arizona and New Mexico. This year's edition is comprised of 236 multi-talented singers, many of whom will perform as soloists, instrumentalists, and dancers.

The **Brigham Young University Concert Choir** is comprised of 90 advanced singers who are drawn from virtually every department of the University and represent students from throughout the United States and abroad. This highly select ensemble has acquired an outstanding reputation, both on–campus and within the community, for its captivating performances of a wide variety of repertoire, taken from the great choral literature and encompassing many different styles and genres. The choir has appeared in highly successful performances at the national convention of the Music Teachers National Association and the American Choral Directors Association.

The **Brigham Young University Singers** have built upon the rich choral tradition of the university to become widely known for their superb and moving performances of the best of all vocal music. The choir's beautiful sound, innovative staging, and mix of a cappella and instrumentally accompanied music, combine to create a compelling concert experience.

From Moscow to Tel Aviv, Warsaw to Sydney, and New York to Vienna, the reports are the same: this spellbinding, versatile ensemble is precise and unified, with an impressive flair for stylish and expressive performance. A critic for Ha'aretz in Tel Aviv wrote, "[These are] exemplary, well-integrated musicians with clear, beautiful voices that achieve remarkable tone color as one voice. Delicate dynamic nuance and meticulously shaped phrasing with exacting intonation evidence the intense training and professionalism. . . of this choir."

The choir's irresistible warmth and wholehearted commitment continue to radiate hope, beauty, and goodwill to audiences at home and around the world. A review in Italy's La Gazzetta del Mezzogiorno says, "The concert was of the highest level of musicality. Notwithstanding the perfection and professionalism of the group, they were alive, fresh, and sincere."

Singers' last tour abroad was to England, Jordan, and Israel, culminating in a performance at Carnegie Hall. At the end of this school year, the Singers will travel to Western Africa for concerts in Ghana, Benin, Togo, and the Ivory Coast.

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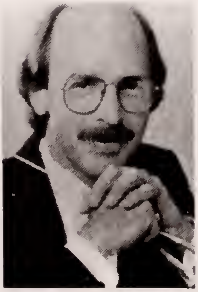
About the Conductors

A native of Wales, U.K., **Rosalind Hall** came to Brigham Young University in 1989 to pursue post-graduate studies in choral conducting. Her British training was at London's Royal Academy of Music and Edinburgh and London Universities. Before returning to BYU last year, she spent seven years at the Waterford School, where she chaired the music department, directed the choral program, and played a key role in developing the Waterford Fine Arts Academy which opened in 1999. Sister Hall is the first person at the university to have participated either as singer or conductor in each of the five choirs of the choral area.

Dwight Bigler, originally from Blackfoot, Idaho, is currently a graduate student in choral music. He has an Associate degree in music from Ricks College and a Bachelor of Music degree from BYU, with emphasis in piano performance. He enjoys arranging and composing music, and is getting huge kicks rehearsing with 148 wonderful women every day.

Ronald Staheli, Division Coordinator for Choirs and Conducting, has distinguished himself as a leader among the new generation of choral conductors in the United States, and has become widely known for what Dr. Eph Ehly at the International Choral Symposium called "a profound sense of phrasing and articulation which informs all his work." At BYU Dr. Staheli conducted the Oratorio Choir and Chamber Singers before organizing BYU Singers. In addition to his work with Singers, Dr. Staheli directs the graduate program in choral music.



Kory Katseanes, Division Coordinator for the string area, conductor and violinist, joined the Utah Symphony in 1975 as a violinist, and was appointed assistant conductor of the Symphony in 1987. Starting in 1999, Katseanes became Director of Orchestras at Brigham Young University, while maintaining his title as assistant conductor of the Utah Symphony. He received bachelor's and master's degrees from the University of Utah, and an associate degree from Ricks College. He also studied conducting with the distinguished conductor, Josef Rosenstock.

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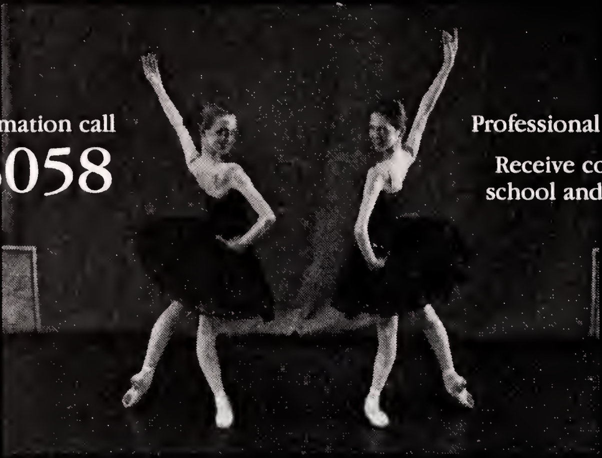

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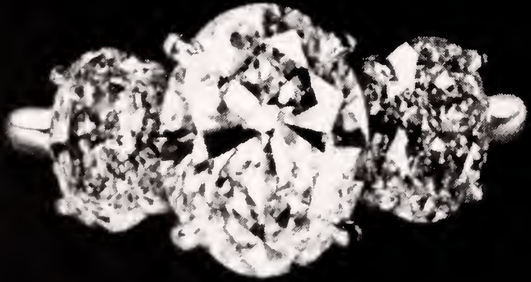
Matinee on December 16 at 2 p.m.
Nutracker auditions September 29 & 30

TRIPLE COMBINATION



GOLDESIGN

BRIGHAM'S LANDING PROVO 377-3040

PROGRAM

Jubilate Deo — Giovanni Gabrieli

O be joyful in the Lord, all ye lands.
For the man shall be blessed who fears the Lord.
O be joyful in the Lord, all ye lands.
May the God of Israel join you and be with you.
May He send you help from His holy courts and from Zion.
O be joyful in the Lord, all ye lands.
May the Lord, who made heaven and earth, bless you out of Zion.
O be joyful in the Lord, all ye lands.
Serve the Lord with gladness.

Let All the World in Every Corner Sing — Ralph Vaughan Williams

combined choirs with brass and percussion from the Philharmonic

God Rest Ye Merry, Gentlemen — arr. Philip Kern

Jesus, Jesus, Rest Your Head — John Jacob Niles, arr. K. Kaiser

Mistletoe — Phillis Wolfe

Men's Chorus
Rosalind Hall, *conductor*

Go Tell It on the Mountain — arr. Steve Barnett

Calm, on the Listening Ear of Night — Kenneth Jennings

Jennifer Mordock, *flute*

Calm, on the listening ear of night,
Come heaven's melodious strains,
Where wild Judea stretches far
Her silver-mantled plains.

Celestial choirs, from courts above,
Shed sacred glories there;
And angels, with their sparkling lyres,
Make music on the air.

The answering hills of Palestine
Send back their glad reply
And greet, from all their holy heights,
The Dayspring from on high.

"Glory to God!" the sounding skies
Loud with anthems ring;
"Peace to the earth, to all good will,"
From heaven's eternal King!

Light on thy hills, Jerusalem!
The Prince of Peace is born!
And bright, on Bethlehem's joyous plains,
Breaks the first Christmas morn.
—Edmund Hamilton Sears

Silent Night — Michelle Hynson

BYU Singers
Ronald Staheli, *conductor*

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MOA

Ye Sons and Daughters — Franz Liszt

Christmas Eve at Sea — Robert Cundick

A wind is rustling south and soft,
Cooing a quiet country tune,
The calm sea sighs, and far aloft
The sails are ghostly in the moon.
Unquiet ripples lisp and purr,
A block there pipes and chirps i' the sheave
The wheel ropes jar the reef points stir
faintly and it is Christmas Eve.
The hushed sea seems to hold her breath,
And o'er the giddy swaying spars
Silent and excellent as Death,
the dim blue skies are bright with stars.
O God they shone in Palestine
Like this, and yon pale moon serene
looked down among the lowering kine
On Mary and the Nazarene.

The angels called from deep to deep,
The burning heavens felt the thrill,
Startling the flocks of silly sheep
And lonely shepherds on the hill.
Tonight beneath the dripping bows
where flashing bubbles burst and throng
The bowwash murmurs and sighs and soughs
A message from the angel's song.
The moon goes nodding down the west.
The drowsy helmsman strikes the bell;
Rex Judaeorum natus est.
I charge you, brothers, 'Sing Nowel

—John Masefield

Kling Glöckchen — arr. Robert Sieving

Women's Chorus
Dwight Bigler, *conductor*

Ding Dong, Merrily on High — arr. Howard Helvey

Sleep Sleep — arr. David Brunner

Jennifer Mordock, *flute*
Graham Arnold, *oboe*

Fantasia on a Ukrainian Carol — arr. William Cutter

Concert Choir
Rosalind Hall, *conductor*

Now Glad of Heart — K. Lee Scott

combined choirs with brass and percussion

Intermission

Overture, from *Abduction from the Seraglio* — W. A. Mozart

Waltz of the Flowers, from *The Nutcracker Suite* — P. I. Tchaikovsky

Radetsky March — Johann Strauss, Jr.

Philharmonic Orchestra
Kory Katseanas, *conductor*

Jesu, Joy of Man's Desiring, from Cantata 147 — J. S. Bach

Utah Regional Ballet

2000/2001 Season

Nutcracker
de Jong Concert Hall – Brigham Young University
December 8, 9, 14, 15 & 16, 2000, at 7:30 p.m.
Matinees on December 9 & 16 at 2:00 p.m.

Evening of Brilliance
Ragan Theatre, Utah Valley State College
March 2, 3, 9, 10, 2001, at 7:30 p.m.

Regional Dance America/Pacific Gala Performance
de Jong Concert Hall – Brigham Young University
May 12, 2001

For more information call 801 756.7581.

Gloria! Gloria! In excelsis gloria! All glory to the newborn King.

Sing of the One, that holy night. Sing of the One, that sacred sight.
Which is the One of whom we sing?
One is for the Holy Child, in the manger lowly.

Sing for the two, that holy night. Sing of the two, that sacred sight.
Two is for the couple meek and lowly.
One is for the Holy Child, in the manger lowly.

On the morning of our Savior's birth, men saw the sun rise in the east,
And Kings and Princes sat to feast, and shepherds led their lambs to feed,
And mothers nursed their infants' need, and all was as always on the earth.
Yet somehow on that russet morn was the world forever changed,
The world forever changed.

In excelsis gloria, all glory to the newborn king.

Sing of the three, that holy night, sing of the three, that sacred sight.
Who are the three of whom we sing?
Three is for the magi, bearing frankencence and myrhh,
Two is for the couple meek and lowly.
One is for the Holy Child, in the manger lowly.

At midday, while our savior slept, the dairy lass the cattle milked,
And maidens rose to put on silk, and wheelwrights bent to mend the strake,
And goats were sheered and hay was raked, and all was as ever it had been kept.
Yet somehow on that frosty day was the world forever changed,
The world forever changed.

In excelsis gloria, all glory to the newborn king.

Sing of the seven that holy night, sing of the seven that sacred sight.
Who are the seven of whom we sing?
Seven are the angels singing praises to His name.
Six is for the shepherds in the field.
Five are innkeeps, surly, who deny the child his bield,
Four are horses hooves that do not stir.
Three is for the magi, bearing frankencence and myrhh,
Two is for the couple meek and lowly.
One is for the Holy Child, in the manger lowly.

At evening while our Savior played, the wife cut the leeks to fill the pot,
And stoked the fire to baking hot, and kneaded dough for yeasty bread,
And mended with her needled thread, and all was as before she prayed,
Yet somehow on that wintry eve was the world forever changed,
The world forever changed.
In excelsis gloria, all glory to the newborn king.

Sing of the ten that holy night, sing of the ten, that sacred sight.
Who are the ten of whom we sing?

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Ten, the wicked king's advisors, craven.
Nine are stars that guide the family south to Egypt's haven,
Eight are Herod's soldiers full of shame.
Seven are the angels singing praises to His name.
Six is for the shepherds in the field.
Five are innkeeps, surly, who deny the child his bield,
Four are horses hooves that do not stir.
Three is for the magi, bearing frankencence and myrhh,
Two is for the couple meek and lowly.
One is for the Holy Child, in the manger lowly.

Yet somehow on that wintry eve was the world forever changed,
The world forever changed.

In excelsis gloria, all glory to the newborn king.

Sing of the twelve, that holy night, sing of the twelve that sacred sight.
Who are the twelve of whom we sing?
Twelve the virtues we with him partake.
Eleven the sins which we forsake.
Ten, the wicked king's advisors, craven.
Nine are stars that guide the family south to Egypt's haven,
Eight are Herod's soldiers full of shame.
Seven are the angels singing praises to His name.
Six is for the shepherds in the field.
Five are innkeeps, surly, who deny the child his bield,
Four are horses hooves that do not stir.
Three is for the magi, bearing frankencence and myrhh,
Two is for the couple meek and lowly.
One is for the Holy Child, in the manger lowly.
—Eric Samuelsen

The First Noel arr. Dwight Bigler

combined choirs with the Philharmonic Orchestra

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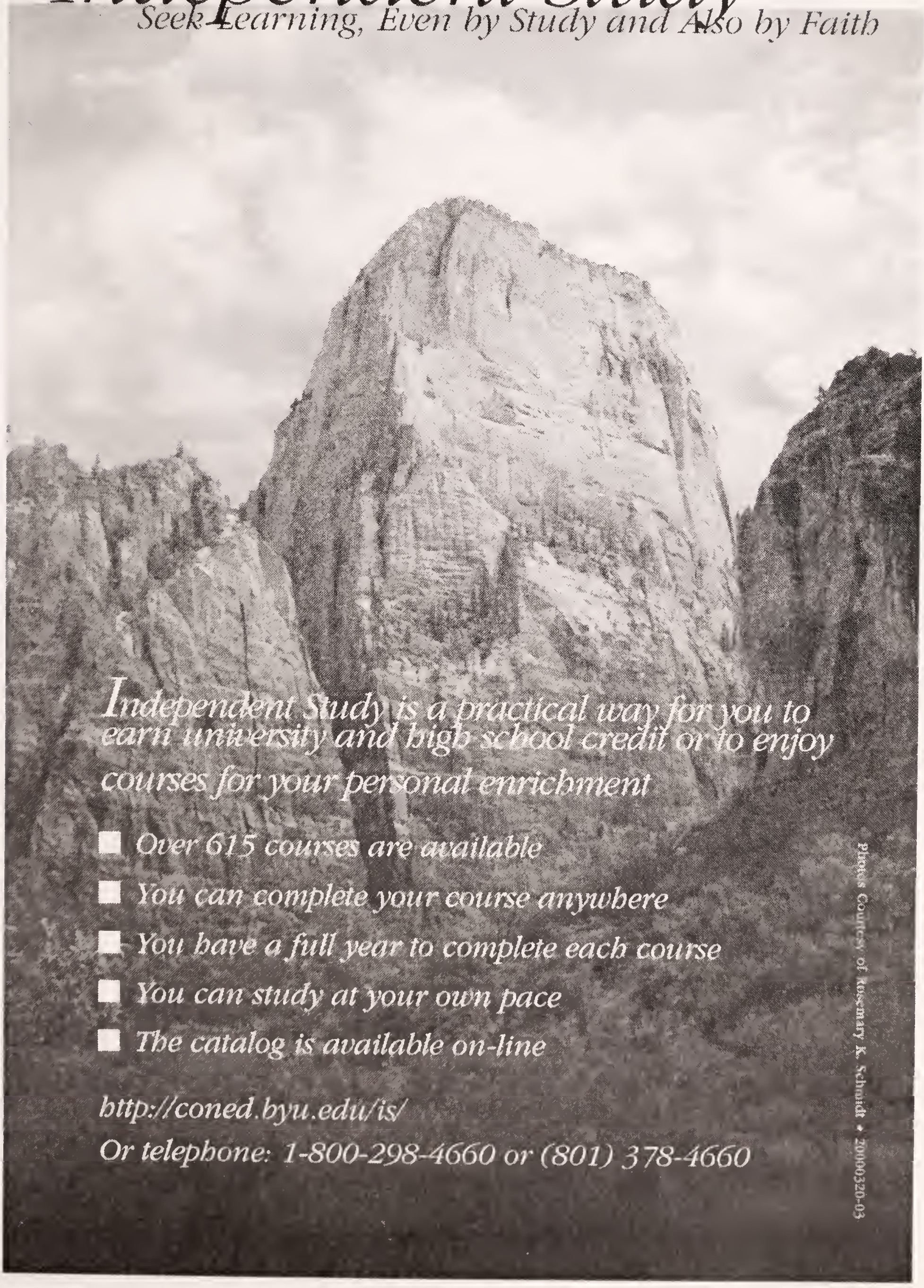

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 5, 2000 -- 7:30 P.M.
de Jong Concert Hall

Symphony Orchestra

Program

Dance Suite from Rodeo	Aaron Copland (1900-1990)
Buckaroo Holiday	
Coral Nocturne	
Saturday Evening Waltz	
Hoe-Down	
Appalachian Spring	Aaron Copland (1900-1990)

Symphony Orchestra Members

First Violin
Dianna Bearce
Meika Boogert
Sarah Clement
Jacob Gardner, concertmaster
Maury Giauque
Lindsay Heller
Ann Ipson
Mary Lindsay
Suzanna Luscher
Tawnalyn Noyes
Tamra Rhodes
Liz Samuelson
Sarah Scoll
Laura Skidmore
Lilianne Smith
Emily Stanfill
Ashley Titensor
Brynna Wilson
Elizabeth Zobell

Second Violin
Cynthia Andrus
Celia Bargeron
Mary Beth Swainhart
Jordan Bolles
Gillian Campbell
Natalie Davis
Kurt Didenhover
Tarmy Egbert
Emily Hansen
Emily Hart
Robyn Henstrom
Lora Hord
Kira Kapp
Bethany Strebel
Melissa Warr
Adrienne Waters
Jen Yorgason

Viola
Jennifer Call
Shauna Davis
Stephanie Haddock
Maren Hufford
Camille Jolley
Chris Nielsen
Cameron Smyres
Arwen Taylor
Laura Tengelsen

Cello
Amber Archibald
Jared Bolles
Taralyn Clawson
Ryan Crandall
Julie Deverich
Peter Elton
Andrea Hall
Rachel Hunter
Lisa Nebeker
Jared Southwell
Amanda Stevens
Whitney Stewart
Brittany Watson

Bass
Stacey Francom
Jeremy Tilton
Liz Jacobson
Jacob Huchovy

Flute
Robyn Hendriksen
Sarah Jones
Julia Hobbs
Michelle Blake

Oboe
Heather Fraley
Laurel Thompson

Clarinet
Christopher Tanzie
Michael Whatcott

Bass Clarinet
Sarah Madsen

Bassoon
Brian Hicks
Michele Bowen
April Christensen

Horn
Lucy Hall
Rebecca Howell
Alison Gifford
Grant Cook

Trumpet
Jason Bergman
David Faires
Ben Russell

Trombone
Brent Arnold
Jordan Jacobson
Richard Stacey

Tuba
Joe Jensen

Percussion
John Bradley
John Jenkins
Emil Pohlig

Harp
Tirage Anderson

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Tuesday, December 5, 2000 -- 7:30 P.M.
Madsen Recital Hall

Student Woodwind Chamber Music Recital

Program

Sextuor — Francis Poulenc (1899-1963)
- Allegro vivace
- Divertissement
- Finale

Patricia King, *flute*
Elizabeth Young, *oboe*
WilliamHolman, *clarinet*
Renée Wilson, *horn*
Melissa Bitter, *bassoon*
Christine Farnsworth, *piano*

Duo for Flute and Oboe — Alberto Ginastera (1916-1983)
- Sonata
- Pastorale
- Fuga

Angela Rich, *flute*
Melanie Carter, *oboe*

Trio Sonata — Alexander Von Kreisler (1894-1969)
- Larghetto. Allegto molto
- Adagio. Allegro

Kimberly Sylva, *flute*
Graham Arnold, *oboe*
Christopher Beesley, *piano*

Quintet in Bb Major op. 56 no. 1 — Franz Danzi (1763-1826)
- Allegretto
- Andante Con Moto
- Menuett

Allegro

Jessica Snarr, *flute*
Carrie Bills, *oboe*
Marcie Morgan, *clarinet*
Jami Bolton, *horn*
Ben Wall, *bassoon*

Pastorale et Arlequinade — Eugène Goossens (1893-1962)
Andante con moto
Allegro

Angela Rich, *flute*
Melanie Carter, *oboe*
Rachel Skousen, *piano*

Trio for Flute, Oboe and Piano — Madeleine Dring (1923-1977)
Allegro con brio
Andante semplice
Allegro giocoso

Rachel Farnsworth, *flute*
Amanda Croft, *oboe*
Jonathan Bowman, *piano*

Quintett op. 91, Nr. 3 — Anton Reicha (1770-1836)
Lento. Allegro assai
Adagio
Menuetto. Allegro vivo
Finale. Allegretto

Sharon Farr, *flute*
Julia Hobbs, *oboe*
Dorothy Anderson, *clarinet*
Mariah Stringer, *horn*
Brian Hicks, *bassoon*

Trio — Georges Auric (1899-1983)
Décidé
Romance
Final

Kira Leavitt, *oboe*
Penny Warnick, *clarinet*
Michelle Bowen, *bassoon*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, November 16, 2000 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Marcie Morgan
clarinet

Student of
William Holman

Assisted by
Jayne Galloway, *piano*
Marti Castle, *soprano*
Robyn Hendriksen, *flute*

Required for the degree Bachelor of Music with a Major in Performance

Program

Solo de Concours, op. 10	Henri Rabaud (1873-1949)
As it fell upon a day	Aaron Copland (1900-1990)
Der Hirt auf dem Felsen, op. 129	Franz Schubert (1797-1828)

Intermission

Three Etudes on Themes of Gershwin I. I Got Rhythm II. Summertime III. It Ain't Necessarily So	Paul Harvey (b 1935)
Time Pieces I. Allegro risoluto II. Andante expressivo III. Allegro moderato IV. Introduction: Andante molto–Allegro energico	Robert Muczynski (b 1929)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 5, 2000 - 7:30 P.M.
251 TNRB

SOPHMORE RECITAL
Marcus Bowers
tuba

Student of
Steve Call

Assisted by
Robin J. Hancock, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Air and Bouree	J. S. Bach - Bell
Horn Concerto No. 3 Romanze Rondo	W. A. Mozart
Lento	Paul Holmes
Suite for Unaccompanied Tuba Intrada Valse Air Galop	Walter S. Hartley
Sonate Allegro Pesante Allegro Assai Variationen Moderato, commodo	Paul Hindemith

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 5, 2000 - 7:30 P.M.
151 N. Eldon Tanner Building (TNRB)

JUNIOR RECITAL
Andrew Nylen Allphin
trumpet

Student of
David Brown

Assisted by
Deena Robinson, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Invocation by: Loreen Woolstenhulme

Sonata for Trumpet and Piano	Halsey Stevens
Allegro moderato	(b. 1908)
Adagio tenero	
Allegro	
Concerto for Trumpet in E-flat Major Hob. VIIe/1	Franz Joseph Haydn
Allegro	(1732-1809)
Andante	
Allegro	
The Debutante	Herbert L. Clarke
	(1867-1945)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Wednesday, December 6, 2000 - 7:30 P.M.
Madsen Recital Hall

Q'd up

Faculty Jazz Quintet:

Ray Smith, *sax and flute*
Jay Lawrence, *vibes, drums , and percussion*
Lars Yorgason, *bass*
Ron Brough, *vibes, marimba, drums, and percussion*
Steve Lindeman, *piano*

Program

Hot House	Tadd Dameron
Waltz for Linda	Jay Lawrence
Felicidade	Antonio Carlos Jobim
Times Like These	Makoto Ozone
Q'd up	Jay Lawrence
Airegin	Sonny Rollins
Christmas Time is Here	Vince Guarldi
SK, no J	Steve Lindeman
Sound Off	Larry Goldings

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, December 6, 2000 -- 7:30 P.M.
de Jong Concert Hall

University Chorale

Evening Section
Paul Broomhead, ***director***

Day Section
Joni Jensen, ***director***

Assisted by
Fauneil Gleason -- ***assistant director***
Alisha Kaelin, ***piano***
Jason Southwick, ***piano***
Haruhito Miyagi, ***organ***
Sheralie Broadbent, ***organ***

Program

Evening Section
I

Hosanna in Excelsis — Brent Pierce

As Imperceptibly as Grief — Timothy Snyder
Demaree Clayson, *soloist*

Psalm 100 — S. Gordon Jessop
Julie Hulet, *piano*

II

Dixit Dominus — Wolfgang Amadeus Mozart (1756-1791)

Magnificat — Wolfgang Amadeus Mozart (1756-1791)

Holly Johnson, Soprano
Chris Redfearn, Tenor

A special thank you to the instrumentalists.

III

The Virgin's Cradle Hymn	Richard E. Voorhaar

Rachel Hopkin, soloist

Christmas Comes Anew	Mark Riese

Julie Hulet, *piano*

Day Section

Let All the World in Every Corner Sing	William Matthias (1934-1992)
Laudate Jehovam Omnes Gentes	Georg Philipp Telemann (1681-1767)
Our Father	Alexander Gretchaninoff (1864-1956)
Rejoice! O Sing Praises to Heaven	Felix Mendelssohn (1809-1847)
Duerme, Negrito	Cuban Lullaby arr. Robert DeCormier
Galo Garnizé	Brazilian Folk Song arr. Carlos Alberto Pinto Fonseca
Sussex Carol	arr. Dale Wood
On Christmas Night	Ron Nelson
I Saw Three Ships	arr. Mark Riese

Thank you to the choir members and instrumentalists for their time, hard work and dedicated efforts to better our music.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.